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**CANTADO EN ESPAÑOL**

**CANTATA BWV 030**

**“Freue dich , erlöste Schar”**

**PRIMERA PARTE**

**CORO N° 01**

**CORAL FINAL N° 06**

**SEGUNDA PARTE**

**CORO N° 12**

**CANTATA BWV 030**

**J . S . BACH**

**(2ª EDICION)**

**“Freue dich , erlöste Schar”**

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## **PREFACIO**

En este momento de la presentación de mi primer libro sobre la música de **J.S.Bach** , quisiera disculparme humildemente . En efecto :

a).- Para esta Cantata BWV 001 **Wie schön leuchtet der Morgenstern** , igual que para las sucesivas Cantatas que , Dios mediante , le seguirán , no he recogido los recitativos ni las arias , que podrían ser más del gusto refinado de determinados aficionados o intérpretes . Me he limitado a reproducir los números de naturaleza coral , ya sea con acompañamiento instrumental o en un simple "a capella". En esta decisión influye un factor capital : el tiempo . Y , sin ánimo de dramatizar , no dispongo del suficiente ni siquiera para contemplar el final de una recopilación que me va resultando ingente .

b).- La organización material de este volumen y de los siguientes está realizada con varios fines . Uno , quizá el más evidente , el de servir de lectura sobre los datos biográficos , técnico-musicales , litúrgicos (es mi primera incursión en la liturgia luterana , no exenta de sorpresas) y bíblicos (hay numerosas referencias bíblicas para remachar las consideraciones que movieron a **J.S.Bach** y a sus libretistas – curiosamente desconocidos con bastante frecuencia – a escribir los textos de las diversas partes de cada Cantata) . La pregunta , ahora es ¿ Por qué el uso de cuatro idiomas ? . No se me escapa que , aparte la universalidad del lenguaje musical ( al alcance de prácticamente todo el mundo ) , las explicaciones sobre la génesis de cada Cantata ( a la que mi modesta aportación ha puesto la versión en español ) pueden ser entendidas (me disculpo de nuevo por los inevitables errores de transcripción) por un mayor número de personas , aunque los textos de las partituras musicales se limiten al alemán ( en razón de su origen ) y al español (motivo de mi aportación ) , al margen del hecho de que no me considero capacitado para haber construido una versión políglota ( en los cuatro idiomas ) .

Otra finalidad , no tan evidente , pero no por ello menos cierta , es la de servir de guía a los aficionados más aventajados que , mientras escuchan la grabación , pueden seguirla a través de las partituras , ya sean de dirección o de algún instrumento en particular , en función de sus gustos personales . En el caso de los lectores que tengan , además , la condición de ser directores de masas corales , puede surgir una objeción lógica , dado que la obra está encuadrada en formato de libro . De ahí que , el hecho de sacar copias de las partituras para ponerlas a disposición de sus componentes no sea una tarea fácil . Para solventar esta dificultad , sin menoscabar la presentación de esta obra , he incluido en la contraportada 1 CD-ROM en el que se incluyen , además de las propias partituras del libro , las grabaciones correspondientes . De esta forma , tienen en sus manos todos los elementos por separado , para su difusión .

Concluyo . El principal motivo que me ha impulsado a embarcarme en esta aventura fue impulsar la interpretación coral de la obra de **J.S.Bach** en español . El tiempo transcurrido y la experiencia adquirida en su difusión , me han hecho ver la utilidad que tiene entre los estudiantes de música de los Conservatorios españoles e hispanoamericanos , por sus cartas , que incluyen sus opiniones .

Por si los lectores quisieran compartir conmigo sus opiniones sobre la obra que pongo en sus manos , que recibiré gustosamente , o solicitar aclaraciones sobre la misma , incluyo mis direcciones de correo electrónico , mi dirección postal y otros datos , para facilitarles la comunicación conmigo .

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**COLECCIÓN DE CANTATAS**

**DE**

**J . S . BACH**

**2ª EDICION**

**TEXTOS EN ALEMAN**

**PAGINAS : 008 – 018**

# **DIE MUSIKALISCHE ENTWICKLUNG IN BACHS KANTATENWERK**

**Autor : Gerhard Schuhmacher ( 1973)**

Bachs Kantatenschaffen ist in der zahlenmäßigen Verteilung der Werke von der Aufgabenstellung seiner jeweiligen beruflichen Tätigkeit , in der musikalischen Gestaltung von seiner Auseinandersetzung mit der zeitgenössischen Musik und den gegebenen Aufführungsmöglichkeiten abhängig . Als Organist in **Mühlhausen** ( 1707 – 1708 ) und am Hof in **Weimar** ( 1708 – 1714 ) hat er zu vereinzelt Anlässen geistliche und weltliche Kantaten komponiert . In **Weimar** gehörte es ab März 1714 zu seinen Aufgaben als Konzertmeister , monatlich eine Kirchenkantate aufzuführen , während er als Hofkapellmeister an dem calvinistischen Hof in **Köthen** ( 1717 bis April 1723 ) lediglich Huldigungskantaten komponierte ; für Kirchenkantaten gab es keine Aufführungsmöglichkeit . Erst mit der Übernahme des Thomaskantorats entstand für **Bach** die Verpflichtung , an jedem Sonntag (mit Ausnahme des zweiten , dritten und vierten Advent und der Passionszeit ) sowie am Johannis-,Michaelis-, und Reformationstest und drei Marienfesten eine Kantate zu musizieren . So beginnt er erst in Leipzig systematisch Kantaten zu komponieren und – wenn der Nekrolog zutrifft – einen Fundus von fünf Jahrgängen nach dem Kirchenjahr zu schaffen . Dabei greift er auch die früheren Werke zurück , so daß nicht alle Kantaten der Jahrgänge in Leipzig entstanden sind . In den ersten beiden Jahren seiner Leipziger Amtszeit schafft er zwei Jahrgänge , der dritte verteilt sich der Entstehung nach auf die Jahre 1725 – 1727 und wird durch Aufführungen von Werken seines Meininger Veters **Johann Ludwig Bach** ergänzt .Für die beiden letzten Jahrgänge , die der Nekrolog nennt , gibt es nur wenig Anhaltspunkte ; noch vor 1730 reißt die Kontinuität ab ,soweit sie sich in der Überlieferung zeigt , aber noch bis in die 1740er Jahre komponiert **Bach** immer wieder einzelne Kantaten und reiht sie in die bestehenden Jahrgänge ein . Die Überlieferung der Aufführungen gibt darüber Aufschluß . So ist die Kantate BWV 140 , "**Wachet auf , ruft uns die Stimme**" zum 27 . Sonntag nach Trinitatis 1731 entstanden und in den Jahrgang der Choralkantaten eingereiht worden . So viele Sonntage nach Trinitatis gab es während **Bachs** Leipziger Zeit dann nur noch 1742 . Von seinen weltlichen Kantaten arbeitete er einige ganz zu Kirchenkantaten um oder entnahm ihnen einzelne Arien oder Chöre , zu denen er sich dem musikalischen Affekt entsprechende Texte dichten ließ . So geht der Eingangschor des Weihnachtsoratoriums (Kantate am ersten Weihnachtstag) "**Jauchzet , frohlocket**" auf den Chor "**Tönet , ihr Pauken! Erschallet , Trompeten!**" der gleichnamigen Glückwunschkantate BWV 214 zurück .



Zwei der frühesten erhaltenen Kantaten Bachs , **“Aus der Tiefe rufe ich , Herr , zu dir BWV 131 und der Actus Tragicus ( “Gottes Zeit ist die allerbeste Zeit” ) BWV 106** , unterscheiden sich grundsätzlich von den späteren Kantaten , beide bestehen formal aus kurzen , ineinander übergehenden Abschnitten . Die Soloteile sind eher als Ariosi denn als kurze Arien zu bezeichnen , Rezitative fehlen überhaupt . Die gattungsmäßigen Vorbilder sind denn auch nicht Buxtehudes Kantaten ( wie in dem unten noch zu besprechenden BWV 4 ) , sondern das geistliche Konzert und die Motette . Der **Actus Tragicus** , zu einer Trauerfeier entstanden , fällt durch die Textwahl auf : Zitate aus dem Alten und Neuen Testament sind so gruppiert und dem Kirchenlied gegenübergestellt , daß die Elemente sich gegenseitig interpretieren . Dergleichen war in Sachsen und Thüringen damals in zahlreichen Begräbniskompositionen zum Musikalischen Kuntsgewerbe herabgesunken . Bachs Werk – Alfred Dürr spricht zu Recht von einem **“Geniewerk , wie es auch großen Meistern nur selten gelingt und mit dem der Zweiundzwanzigjährige alle seine Zeitgenossen mit einem Schlage weit hinter sich läßt”** – ragt dadurch weit über den Durchschnitt hinaus , daß es mit der Gruppierung der Texte und der instrumentalen Zitierung des Liedes zum gesungenen Bibeltext eine ausdrucksstarke Schichtung erhält . Was gattungsmäßig eine lange geübte Tradition war , erfuhr in der konsequenten Durchstrukturierung des Details und der formalen Disposition seine personalistische Prägung . In der Instrumentalbesetzung mit je zwei Blockflöten und Gamben mit Continuo in BWV 106 , Oboe , Fagott , Violine , zwei Violon und Continuo in BWV 131 steht Bach ebenfalls in der älteren ( vor allem süddeutschen ) Tradition , bei den Streichern die Mittel- und nicht die Violinlage klanglich zu betonen .

In der Kompositionen der Weimarer Zeit wirkt sich bei Bach erstmals die Kenntnis italienischer Musik aus , vermutlich durch den auch selbst komponierenden Herzog Johan Ernst von Sachsen-Weimar vermittelt , von dem Bach zwei Konzerte für Orgel bearbeitete . Wahrscheinlich brachte der Herzog von seiner Reise in die Niederlande Werke italienischer Komponisten mit , denn bald nach seiner Rückkehr ( 1714 ) entstanden Bachs erste Bearbeitungen von Werken Vivaldis , die erst 1713 im Druck erschienen waren . Auch wird in den Kantaten das in Italien ausgeprägte Streichorchester in zunehmendem Maße die Grundlage des Instrumentalparts . 1714 tritt innerhalb des Bachschen Werks der Dichter Erdman Neumeister in Erscheinung , der von nun an den Kantatentypus Bachs grundlegend bestimmte . In gewisser Hinsicht ist von diesem Zeitpunkt an die Geschichte der BachKantate auch die Geschichte des Neumeisterschen Kantatentypus . Erstmals verwendet Bach jetzt die Dacapo-Arie der italienischen Oper , ebenso das Rezitativ , sowohl als Secco ( nur vom Continuo gestützt ) wie auch als Accompagnato ( mit Orchesterbegleitung ) . **“Soll ichs kürzlich aussprechen , so siehet eine Cantata nicht anders aus als ein Stück**

**aus einer Opera , vom Stylo Rezitativo und Arien zusammengesetzt"** , schreibt Neumeister im Vorwort zu einer Textausgabe früherer Kantaten (1704) . **"Was die Arien belanget , sollen selbige..... allemal einen Affect , oder ein Morale , oder sonst was besonders in sich halten . Und hierzu mag man nach eignem Gefallen ein bequiem Genus erkiesen . Kann man bei einer Arie das sogenannte Capo , oder den Anfang , in einem vollkommenen Senu wiederholen , läßt es in der Musik gar nette"** (Philipp Spitta) .Neumeisters Kantaten sehen in der Regel zwei Paare von frei gedichteten Rezitativen und Arien vor ; Bach hat vor allem den Schlußchoral hinzugefügt , aber auch gelegentlich im Instrumentalpart Kirchenlieder textlos verarbeitet . Bedeutsam ist seine Ausweitung des Rezitativs durch ariose Einschübe zur Ausdeutung einzelner Wörter oder durch den Abschluß mit einem Arioso .

Die Beschäftigung mit italienischer Musik eröffnet Bach ein neues Feld der musikalischen Gestaltung . Zur Singstimme treten nur in der Arie oftmals obligate Instrumente , deren Auswahl und Verwendung zunehmend an symbolischer Bedeutung gewinnen . IN BWV 182 wechseln die Instrumente noch häufig , in der Pfingskantate **Erschallet , ihr Lieder** BWV 172 (1714) verwendet Bach drei Trompeten und Pauken im Orchester , die Arie **"O heiligste Dreifaltigkeit"** ist mit Baß , drei Trompeten und Continuo besetzt ,wobei die Tonsymbolik der Instrumente in Verbindung mit signalhafter Motivik im christlichen Sinne umgedeutet ist . Rezitativ und Arie in Bachs Kantaten verlangen in hohes Maß an Virtuosität von Sängern und solistischen Instrumentalisten , gelegentlich auch der Continuospieler , und beziehen neben der instrumentalen Symbolik auch die motivische und figurenmäßige mit ein . Bereits in **Gleichwie der Regen und Schnee vom Himmel fällt** , BWV 18 , eine der frühesten Kantaten nach einem Text von Neumeister , werden im Rezitativ einzelne Wörter tonsymbolisch ausgedeutet .

Indem Bach sich den Anregungen der italienischen Musik öffnete und sie seinem Ausdruckswillen anverwandelte , fand er noch nicht gleich zu jener reifen Ausgewogenheit der Leipziger Kantaten , in denen jeweils ein Rezitativ einer Arie oder einem Duett vorausgeht . In den frühen Kantaten gibt es mehrfach die Reihung von Arien ohne Rezitative als Zwischenglieder (z.B. BWV 182 , 172 , 12) , aber auch die Reihung von Rezitativen (BWV 18) , daneben kennt er , seitdem er den Typus der Neumeister-Kantaten praktiziert , den regelmäßigen Wechsel von Rezitativ und Arie (BWV 61 und in der Solokantate BWV 199 ) . Die Klärung der formalen Gesamtdisposition , oftmals verbunden mit einer symmetrischen Anordnung der Sätze um einen zentralen , ist für viele Leipziger Kantaten charakteristisch . Ein anders wichtiges Gestaltungsmittel der formalen Gliederung ist die Rahmung von ein oder zwei Paaren von Rezitativ und Arie (oder Duett) durch einem freien Satz am Anfang und den Schlußchoral . Da Bach in Leipzig einen guten Chor zur Verfügung hatte , gewinnen vor allem die Eingangschöre an Bedeutung und formale Vielfalt . Satztypen der Instrumentalmusik

werden abgewandelt und als Sätze mit Chor für die Kantate umgedeutet . Die schon in Weimar symbolisch verwendete Form der französischen Overtüre zu der Kantate **Nun komm , der Heiden Heiland** , BWV 61 , geschrieben für den ersten Adventsonntag (Beginn des Kirchenjahres) , wird z.B.in BWV 20 und 97 wieder aufgegriffen . Gleichsam ein Violinkonzertsatz ist der Eingangschor zu **Christ unser Herr zum Jordan kam** , BWV 7 (1724) , wenn man die von der Solovioline begleiteten Choralabschnitte mit den Soloepisoden und die instrumentalen Zwischenstücke mit den Tuttianteilen eines Konzerts vergleicht . Auffallend ist dabei die Ähnlichkeit in der figurenmäßig-violintypischen Anlage der Violinpartie mit dem Solopart im ersten Satz von Bachs Violinkonzert a-moll .

Als Bach mit der Komposition von Kantaten begann , war die Choralbearbeitung in Kantaten kaum mehr üblich . Der alte Buxtehude führte seine Art der Kantaten zu Ende , jüngere Komponisten lösten sich zunehmend vom Kirchenlied , um in freieren Formen und selbstgeschaffenen Melodien zu neuen Texten ihre Vorstellungen zu verwirklichen . Das Kirchenlied blieb in der Komposition fast nur noch Grundlage entsprechender Orgelmusik . Dagegen gibt es in der mitteldeutschen , speziell auch in der Leipziger Tradition des 17. und frühen 18. Jahrhunderts zahlreiche Beispiele dafür , daß wegen der über Jahrzehnte feststehenden Predigttexte Prediger oftmals auch das Sonntagslied der Predigt zugrunde legten ; es ist wahrscheinlich , aber nicht nachweisbar , daß Bach mit einem Theologen in der Weise zusammenarbeitete , daß bei dem fast vollständigen Jahrgang der Choralkantaten , die dem jeweiligen Sonntagslied gelten , der Liedpredigt die musikalische Ausdeutung zugeordnet wurde . An den Choralkantaten wird in besonderer Weise Bachs Verhältniss zur Tradition und zugleich seine eigene Ausweitung traditioneller Formtypen deutlich . Noch aus der Mühlhausener Zeit stammt **Christ lag in Todes Banden** BWV 4 . Das Werk ähnelt formal Buxtehudes Choralkantaten , indem nach einem kurzen einleitenden Sinfonia Strophe für Strophe mit wechselnder Besetzung komponiert ist . Im Gegensatz zu Buxtehude verzichtet Bach auf der Ritornelle zwischen den Strophen , fügt aber in der ersten Strophe dem motettischen Satz des Chores eine in sich lebendige kontrapunktische Schicht nach Art der Orgelpartiten des späten 17. Jahrhunderts hinzu . In der übrigen Strophen ist die Liebmelodie sehr deutlich beibehalten , wenn auch der Satztyp von Strophe zu Strophe wechselt . In **Lobet dem Herren** BWV 137 wird noch einmal der originale Liedtext durch alle Strophen beibehalten , doch ist Bach in dieser Leipziger Kantate mit der Melodie sehr viel freizügiger umgegangen und hat dabei einzelne Strophen zu arienhaften Sätzen mit obligaten Instrumenten umgestaltet . In Ahnlehnung an den Neumeisterschen Kantatentypus nach Bibeltexten wird für die Leipziger Choralkantaten die Beibehaltung des Originaltextes der ersten und letzten Liedstrophe zur Regel , während die Mittelstrophen für Rezitative und Arien umgedichtet

werden .Während Rezitative , Arien und Schlußchoral den entsprechenden Sätzen in Kantaten nach anderen Texten entsprechen , ist die musikalische Gestaltung der ersten Textstrophe von Interesse . Der Eingangsschor von **Herr Christ , der einge Gottessohn** BWV 96 zeigt den von Bach bevorzugten Typus : Die Liedmelodie wird von einer Chorstimme (hier : Alt ) gesungen , zu der die übrigen Stimmen polyphon geführt sind und einzelne Wörter tonsymbolisch ausdeuten , aber motivisch von Cantus firmus frei sind . Der Chorsatz ist eingebunden in einen in sich selbständigen Orchestersatz , der die Zwischenspiele zwischen den einzelnen Choralzeilen liefert . Gattungsmäßig leitet sich dieser Satztyp vom Choralvorspiel und Orgelchoral ab , mit enderen Worten , Bach hat die Tradition des Orgelchorals auf die Kantate übertragen und ausgeweitet , denn der Chorsatz ist im Sinne des 16. und frühen 17. Jahrhunderts eine in sich selbständige Liedmotette .

In **Wachet auf , ruft uns die Stimme** BWV 140 (1731) ist vom Lied her Christus der Bräutigam und die Seele (des Gläubigen) die Braut . Mit dem Eingangsschor als Choralfantasie , in einer ähnlichen Übertragung , wie sie oben geschildert wurde , dem vierten Satz als Tenor-Arie (Lied) und dem Schlußchoral (7.Satz) sind alle Textstrophen beibehalten . Ergänzend dazu sind im Sinne des Dialogs Texte aus dem Alten und Neuen Testament für die Rezitative (Nr. 2 , 5) und Duette (Nr. 3 , 6) herangezogen worden . Der Dialog als musikalische Gattung wurde 1644 von Andreas Hammerschmidt eingeführt und diente vorzugsweise der personifizierten Darstellung religiöser Gegebenheiten , insbesondere dem Gespräch Gottes mit dem Menschen (Seele) . Bemerkenswert sind die beiden Duette der Kantaten **Wenn kömmt du , mein Heil** verbindet das Heilsverlangen des Gläubigen in der melodisch-ausdrucksmäßigen Haltung , wie sie auch in der großen Arie **Erbarme dich** aus der Matthäus-Passion enthalten ist und mit der das Duett auch die Violine als Soloinstrument gemeinsam hat , mit dem Typus des Liebesduetts der barocken Oper . Im zweiten Duett **Mein Freud ist mein** ist der Affekt erfüllter Liebessehnsucht (mit Oboe als solistischem Instrument) zu einem introvertierten Lienesduett geworden ; Bach bediente sich in beiden Fällen der damals voll ausgereiften Formtypen der Oper , gab aber beiden Duetten durch seinem vertieften Ausdruck uns die Wahl der obligaten Instrumente einen zusätzlichen symbolischen Sinn , denn die obligate Violine steht bei ihm stets im Zusammenhang mit dem Menschen , die Holzbläser im Zusammenhang mit dem Göttlichen,. Die Kantate **Ich geh und suche mit Verlangen** BWV 49 ist von Bach selbst als Dialogus bezeichnet , Christus (Baß) als Bräutigam , die Seele (Sopran) als Braut . Der Schlußschatz der Kantate basiert auf der siebten Strophe der Liedes **Wie schön leuchtet uns der Morgenstern** , das Philipp Nicolai 1599 als **Ein geistliches Brautlied** im Anhang an eine längst vergessene Erbaungsschrift veröffentlicht hatte , zusammen mit **Wachet auf , ruft uns die Stimme** . Im beiden Kantaten ist Bach dem textlich-teologischen Sujet gefolgt und hat durch die sinngemäße Übertragung des

*Liebesduetts und diesen Verinnerlichung eine neue Dimension des Ausdrucks gewonnen .*

*In den Kantaten Bachs ist die Verwendung von Soloinstrumenten bemerkenswert , die vielfach mit den praktischen Möglichkeiten in Wechselwirkung stehen . So sind die ab 1726 auftretenden obligaten Orgelpartien für den damals sechzehnjährigen Friedemann gedacht . Als Trompeter stand der berühmte Ratsmusiker Reiche zur Verfügung . Während Bach in Köthen die ersten konzertanten Werke für Traversflöte schrieb (h-Moll Suite , 5. Brandenburgisches Konzert) , verwendete er in Leipzig zunächst nur Blockflöten , ab 1724 und dann häufiger die Traversflöte . Offenbar hatte er einen geeigneten Spieler gefunden . Darin wie in der Besetzung mit ausgefallenen Instrumenten (Oboe da caccia , das auf Bachs Anregung mit einer fünften Saite ausgestattete Violoncello piccolo , dessen Partien auch auf der von Bach selbst entworfenen Viola pomposa ausführbar sind z.B. in BWV 6 , 41 , 49 , 180) zeigt sich sein Interesse für Neues , aber auch sein eminent praktisches Denken . Einige Kantaten enthalten als Einleitung einen Instrumentalsatz , der oft auf ein Vorbild aus eigenen Solokonzerten , auf andere Sätze (z.B. aus das Präludium der Partita E-dur für Violine solo in BWV 29) oder allgemein auf die Idee des Konzertanten zurückgeht .*

*Die Vielfalt in Bachs Kantatenwerk ist im vokalen wie im instrumentalen Bereich nach einer Zeit des Lernens und des Sammelns von Erfahrungen nicht so sehr eine Frage der Entwicklung im Sinn des Verbesserns , sondern beruht auf der Entfaltung von zahlreichen Form- und Ausdrucksmöglichkeiten , der Auseinandersetzung mit der eigenen Tradition und dem international Neuen . Es ist Teil der Größe Bachs , daß die Kantaten über den Auftragscharakter hinausweisen und sich darin trotz aller Rücksichten auf die praktischen Möglichkeiten eine künstlerische Freiheit bewahren .*

## **BWV 030 – 00 – BIOGRAPHISCHE DATEN**

Eine der spätesten Kirchenkantaten **Bachs** , verdankt ihre Entstehung wohl vornehmlich der Absicht **Bachs** , für die Musik der Glückwunschkantate **Angehnetes Wiederau** (BWV 30<sup>a</sup>) eine Gelegenheit zu späterer Wiederverwendung zu sichern . Da **Angehnetes Wiederau** zum 28 . Septembere 1737 entstanden ist , kann ihr geistliche Parodie frühestens am Johannisfest (24.Juni) des darauffolgenden Jahres erklingen sein .

Die Musik mag auf den ersten Blick für eine Kirchenkantate wenig angemessen erscheinen , doch gibt es zweierlei zu bedenken : Im Mittelpunkt der Evangelienlesung des Johannisfestes steht der Lobesang des Zacharias **Gelobet sei der Herr , der Gott Israels ....** , auf ihn spielt der Text der Kantate an (besonderes deutlich in Satz 3) , und ihm entspricht der freudige ; ja fröhliche Charakter der Musik durchaus . Überdies zeigt sich aber der späte **Bach** stilistischen Einflüssen seitens der jüngeren Generation keineswegs so verschlossen , wie das zuweilen angenommen wird . Als solche Einflüsse erweisen sich die Synkoppenrhythmik der (musikalisch identischen) Rhamenchöre und der Arie **Kommt , ihr angefochtenen Sünder** sowie der lombardische Rhythmus der Arie **Ich will nun lassen** ferner die für **Bach** verhältnismäßig homophone , oberstimmienbetonte Struktur der meisten Sätze und deren tänzerischer Charakter , der sich in klar überschaubarer Periodenbildung . bisweilen aber auch in Anlehnung am bestimmte Tanzarten wie Passepied (Satz 3) oder Gigue (Satz 10) äußert . Dies alles braucht keines weges allein durch das unsprünglich weltliche Sujet des Textes Bedingt zu sein ; es beweist vielmehr , daß **Bach** auch in höherem Alter bereit war , fremde Stileigentümlichkeiten in seinen eigenen Stil einzuschmelzen , wenn sie ihm wertvoll und geeignet erschienen .

## **ERSTER TEILE**

### **BWV 030 – 01 – CHOEUR**

*Freue dich , erlöste Schar ,  
Freue dich in Sions Hütten .  
Dein Gedeihen hat itzund  
Einen rechten festen Grund ,  
Dich mit Wohl zu überschütten .*

### **BWV 030 – 02 – REZITATIV**

*Wir haben Rast ,  
Und des Gesetzes Last  
Ist abgetan . Nichts soll uns diese Ruhe stören ,  
Die unsere liebe Väter oft  
Gewünscht , verlangt und gehofft .  
Wohlan , es freue sich , wer immer kann ,  
Und stimme seinem Gott zu Ehren  
Ein Loblied an ,  
Und has im höhern Chor ,  
Ja singt einander vor ;*

### **BWV 030 – 03 – ARIE**

*Gelobet sei Gott , gelobet sein Name ,  
Der treulich gehalten Versprechen und Eid ;  
Sein treueer Diener ist geboren ,  
Der längstens darzu auserkoren ,  
Daß er den Weg den Herrn bereit ;*

### **BWV 030 – 04 – REZITATIV**

*Der Herold kömmt und meldt den König an ,  
Er ruft ; drum säumet nicht  
Und macht euch auf  
Mit einem schnellen Lauf ,  
Eilt dieser Stimme nach ;  
Sie zeigt den Weg , sie zeigt das Licht ,  
Wodurch wir jene selge Auen  
Dereinst gewißlich können schauen .*

## **BWV 030 – 05 – ARIE**

*Kommt , ihr angefochtenen Sünder ,  
Eilt und lauft , ihr Adamskinder ,  
Euer Heiland ruft und schreit ;  
Kommet , ihr verirrtten Schafe ,  
Stehet auf von Sündenschlafe ,  
Denn itzt ist die Gadenzeit ;*

## **BWV 030 – 06 – CHORAL**

*Eine Stimme läßt sich hören  
In der Wüste weit und breit ,  
Alle Menschen zu bekehren :  
Macht dem Herrn den Weg bereit .  
Machet Gott ein ebne Bahn ,  
Alle Welt soll heben an ,  
Alle Täler ze erhöhen ,  
Daß die Berge niedrig stehen .*

## **ZWEITER TEIL**

## **BWV 030 – 07 – REZITATIV**

*So bist du denn , mein Heil , bedacht ,  
Den Bund , den du gemacht  
Mit unsern Vätern , treu zu halten  
Und in Gnaden über uns zu walten ;  
Drum will ich mich mit allem Fleiß  
Dahin bestreben ,  
Dir , treuer Gott , auf dein Geheiß  
In Heiligkeit und Gottesfurcht zu leben .*

## **BWV 08 – ARIE**

*Ich will nun hassen  
Und alles lassen ,  
Was dir , mein Gott , zuwider ist .  
Ich will dich nicht betrüben ,  
Hingegen herzlich lieben ,  
Weil du mir so gnädig bist .*



## **BWV 030 – 09 – REZITATIV**

*Und ob wohl sonst der Unbestand  
Den schwachen Menschen ist verwandt  
So sei hiermit doch zugesagt ;  
Sooft dir Morgenröte tagt .  
Solang ein Tag den andern folgen läßt ,  
So lange will ich steif und fest ,  
Main Gott , durch deinen Geist dir ganz und gar zu Ehren leben ,  
Dich soll sowohl mein Herz als Mund  
Nach dem mit dir gemachten Bund  
Mit wohlverdientem Lob erheben .*

## **BWV 030 – 10 – ARIE**

*Eilt , ihr, Stunden , kommt herbei ,  
Bringt mich bald in jene Auen !  
Ich will mit der heiligen Schar  
Meinem Gott ein' Dankaltar  
In den Hütten Kedar bauen ,  
Bis ich ewig dankbar sei .*

## **BWV 030 – 11 – REZITATIV**

*Geduld , der angenehme Tag  
Kann nicht mehr weit und lange sein ,  
Da du von aller Plag  
Der Unvollkommenheit der Erden ,  
Die dich , mein Herz , gefangen hält  
Vollkommen wirst befreiet werden .  
Der Wunsch trifft endlich ein ,  
Da du mit den erlösten Seelen  
In der Vollkommenheit  
Von diesem Toid des Leibs bist befreit  
Da wird dich keine Not mehr quälen .*

## **BWV 030 – 12 – CHOR**

*Freue dich , geheilgte Schar ,  
Frue dich in Sions Auen !  
Deiner Freude Herrlichkeit ,  
Deiner Selbstzufriedenheit  
Wird die Zeit kein ende schauen .*

**COLECCIÓN DE CANTATAS**

**DE**

**J . S . BACH**

**CANTATA BWV 030**

**2ª EDICION**

**TEXTOS EN ESPAÑOL**

**PAGINAS : 020 – 030**

## **EVOLUCION MUSICAL DE BACH EN LAS CANTATAS**

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La producción de Cantatas de Bach depende , por lo que se refiere a la repartición de las obras , de las tareas que correspondían al músico en los diversos puestos que ocupó ; desde el punto de vista musical , varía según el interés sentido por Bach en tal o cual compositor contemporáneo , así como a las circunstancias prácticas de ejecución musical .

Mientras fue organista en **Mühlhausen** ( 1707 /1708 ) y en la corte de **Weimar** ( 1708 / 1714 ) , tuvo que componer en algunas ocasiones Cantatas espirituales o profanas . En **Weimar** , a partir de Marzo de 1714 , intervenir en la composición y en la ejecución de una Cantata religiosa cada mes , formaba parte de sus atribuciones de **Konzertmeister** ., mientras que en el período de 1717 a Abril de 1723 , donde fue Maestro de Capilla en la corte calvinista de **Coethen** , compuso únicamente unas Cantatas de homenaje ; el culto reformado adoptado por el Príncipe no admitía las Cantatas de iglesia . Solamente cuando asumió sus funciones de **Kantor** en **Santo Tomás de Leipzig** , fue cuando Bach tuvo la obligación de ofrecer una Cantata cada domingo ( exceptuando los Domingos 2º , 3º y 4º de Adviento y durante la Cuaresma ) , así como en las festividades de S . Juan , S . Miguel , la fiesta de la Reforma y en las festividades de María . También , solamente en la época de **Leipzig** es cuando comienza a componer sistemáticamente unas Cantatas , constituyendo – si las informaciones suministradas por la necrología son exactas – un fondo de cinco ciclos anuales de Cantatas , correspondientes al año litúrgico . Obrando así , recurría a veces también a unas obras anteriores , de manera que las Cantatas de estos ciclos anuales no vieron todas la luz en **Leipzig** . Durante sus dos primeros años de trabajo en **Leipzig** , llevó a cabo dos ciclos : el tercero lo repartió entre los años 1725 y 1727 y se completó con unas obras de su primo de **Meiningen** , **Johann Ludwig Bach** . Para los dos últimos ciclos anuales de los cuales hace mención la noticia necrológica , no existen más que unos pocos puntos de referencia : la continuidad cesa antes incluso del año 1730 ; es , al menos , lo que podemos constatar , a partir de las Cantatas llegadas hasta nosotros , pero hasta en los años 1740 Bach compone , de vez en cuando , unas Cantatas aisladas que integra en los ciclos ya existentes .

Los documentos o relatos de la época , relativos a las ejecuciones de las obras informan a este respecto . Es así como la Cantata **BWV 140 , Wachet auf , ruft uns die Stimme** , escrita para el Domingo XXVII después de la Trinidad ( tiempo ordinario ) , fue colocada en el ciclo anual de las Cantatas , con coral inicial . Durante el tiempo que Bach residió en **Leipzig** , únicamente el año 1742 presenta una vez más un número tan grande de Domingos después de la Trinidad . Reorganizó en Cantatas de iglesia algunas de sus Cantatas profanas o bien les tomó prestadas diversas arias o coros , para los cuales hizo escribir unos textos en conformidad con los sentimientos expresados por la música . De este modo , el coro de entrada **Jauchzet , frohlocket** , del **Oratorio de Navidad** ( Cantata para el primer día de

Navidad ), retoma el coro inicial *Tönet , ihr Pauken , Erschallet Trompeten* de la Cantata de aniversario *BWV 214* .

Dos de las más antiguas Cantatas de Bach conservadas , como son *Aus der Tiefe rufe ich , Herr , zu dir ( BWV 131 )* y el *Actus Tragicus ( Gottes Zeit ist die allerbeste Zeit , BWV 106 )* , difieren esencialmente de las Cantatas posteriores . Las dos consisten en breves episodios que se encadenan unos con otros , los números de solista deben ser considerados más como ariosos que como arias ; los recitativos no existen . Es que los géneros que han servido de modelos en estas composiciones no son las Cantatas de Buxtehude ( como es el caso de la Cantata *BWV 4* , sobre la cual volveremos ) , sino el concierto espiritual y un motete .

El *Actus Tragicus* , compuesto para una ceremonia fúnebre , sorprende por la elección de los textos : citas del Antiguo y del Nuevo Testamento se agrupan y oponen en el canto , de manera que los elementos se interpretan reciprocamente . En numerosas obras fúnebres , que vieron la luz en esta época de Sajonia y Turingia , un proceso parecido se ha degradado hasta convertirse en un vulgar artificio musical . Pero la Cantata de Bach – a propósito de la cual habla Alfred Dürr con el justo título de una obra genial , tal que raramente tendrían éxito los grandes maestros y con la cual , el joven músico de veintidos años deja de un golpe a todos sus contemporáneos muy por detrás de él ( *Kantaten II* , pág. 611 y siguientes ) – se eleva muy por encima de la media por la fuerza expresiva de la superposición de textos y la citación instrumental del canto . Lo que era , en este género , una vieja tradición , recibe un sello personal en la estructuración infinitamente elaborada en los detalles y en la forma . Con una distribución instrumental , que comprende dos flautas de pico y dos violas de gamba con continuo , en la Cantata *BWV 106* o , incluso , oboes , fagot , violín , dos contraltos y continuo , como en la Cantata *BWV 131* , Bach se sitúa también en esta tradición ( propia sobre todo de la Alemania del Sur ) , en la cual es el registro intermedio ( contralto / tenor ) y no el superior de los instrumentos de cuerdas el que se realza .

Las composiciones que datan de la época de Weimar revelan , por primera vez , en el caso de Bach , su conocimiento de la música italiana , transmitida posiblemente por el duque Johann Ernest , de Sajonia-Weimar , también compositor en sus ratos libres y de la cual Bach arregló para órgano dos conciertos . El duque trajo , verosíblemente , de una viaje a los Países Bajos , unas obras de compositores italianos , pues fue poco después de su vuelta ( en 1714 ) , cuando nacieron las primeras transcripciones efectuadas por Bach de unas obras de Vivaldi , impresas sólo en 1713 . Es bajo este punto de vista cuando la orquesta de cuerdas constituye una vez más , en las Cantatas , el fundamento esencial de la parte instrumental . En 1714 aparece en la producción de Bach el poeta Erdmann Neumeister quien , en adelante , determina de modo decisivo el tipo mismo de la Cantata de Bach . En algunos aspectos , la historia de la Cantata de Bach es , desde entonces también , la historia del tipo de Cantata forjado por Neumeister . Bach utiliza ahí por primera vez el aria "da capo" de la ópera italiana , así como el recitativo , tanto "secco" ( con acompañamiento exclusivo de continuo ) , como "accompagnato" ( con orquesta ) . Si tengo que expresarme brevemente , una Cantata no es otra cosa , en cuanto a la forma , que un fragmento de ópera , hecho de estilo recitativo y de aria , declara Neumeister en el prefacio de una

recopilación de textos de sus primeras Cantatas ..... en lo que respecta a las arias , estas deben ..... poseer siempre un sentimiento , o una moral o cualquier otra cosa que les sea propia . Y a este efecto , cada uno puede escoger a su antojo lo que le convenga . Si se puede repetir en un aria , sin que el texto pierda su sentido , es de muy buen efecto musical , (extraído de Spitta , página 467 y siguientes ) . Las Cantatas de Neumeister prevén , por regla general , dos grupos de recitativo y aria de inspiración literaria ; el papel de Bach ha consistido principalmente en añadir el Coral final , pero a veces también en explotar en la parte instrumental , sin utilizar palabras , unos himnos religiosos . Importante y significativa es la forma en la cual alarga los recitativos por medio del arioso , bien sea intercalado para interpretar una palabra-clave bien sea desarrollado al final .

El descubrimiento y el estudio de la música italiana abrieron a Bach nuevos horizontes . En la parte cantada vienen a añadirse , en lo sucesivo , muy a menudo , unos instrumentos obligados , cuya elección y utilización ganan cada vez más en significación simbólica . En la Cantata **BWV 182** , los instrumentos aleman aún frecuentemente ; en la Cantata de Pentecostés **BWV 172 Erschallet , ihr Lieder ( de 1714 )** , Bach utiliza tres trompetas y timbales en la orquesta y el aria **O heiligste Dreifaltigkeit** está escrita para bajo , tres trompetas y continuo : el simbolismo sonoro de los instrumentos ligado a la fanfarria parece revestirse de una significación cristiana . El recitativo y el aria de las Cantatas de Bach requieren un alto grado de virtuosismo por parte de los cantores y de los instrumentistas solistas , a veces también de los ejecutantes del continuo y encierran , además del simbolismo instrumental , un simbolismo temático y figurativo . En la Cantata **BWV 18 , Gleichwie der Regen und Schnee vom Himmel fällt** una de entre las primeras compuestas sobre un texto de Neumeister , diversas palabras del recitativo son ya objeto de un comentario explicativo recurriendo al simbolismo musical .

Al abrirse a las ideas y a la inspiración de la música italiana y uniéndolas , por un proceso de asimilación a sus propias necesidades expresivas , Bach no llega de golpe al equilibrio y a la madurez de las Cantatas de Leipzig , en las cuales un aria o un dúo van siempre precedidas por un recitativo . En las primeras composiciones del género , se encuentra a menudo una sucesión de arias desprovistas de recitativos de transición ( **BWV 172 , 182 , 12** ) sino también una sucesión de recitativos ( **BWV 18** ) ; Bach practica también , después del tipo de Cantata puesto a punto por Neumeister , la alternancia regular recitativo-aria ( **BWV 6** ) y la Cantata de solista ( **BWV 199** ) .

La clasificación de la estructura formal del conjunto unida a menudo a una simetría de los números alrededor de una pieza central , es un aspecto característico de las Cantatas de Leipzig . Otro medio importante para la articulación de la forma consiste en encuadrar uno o dos grupos de recitativo-aria ( eventualmente un dúo ) , por un número de forma libre en la introducción y por el coral final . Habiendo dispuesto Bach en Leipzig de una excelente coral , son sobre todo los coros de obertura los que ganaron en esta época en envergadura y en diversidad formal . Ciertas formas procedentes de la música instrumental se ven modificadas para convertirse en trozos con coro , pasando al género de la Cantata . La forma de obertura francesa , ya utilizada simbólicamente en Weimar para la Cantata del primer Domingo de Adviento ( que marca el comienzo del año litúrgico ) **BWV 61 , Nun komm , der Heiden Heiland** , es retomada , por ejemplo , en las Cantatas **BWV 20** y **BWV 97** . El

Coro de entrada de la Cantata **BWV 7, Christ unser Herr, zum Jordan kam**, ( 1724 ), es, por así decirlo, un movimiento de concierto de violín, si se le comparan respectivamente las secciones con coro y violín solo y las secciones orquestales intermedias con la alternancia entre los pasajes "tutti" y "solo" de un concierto. Uno se siente sorprendido, a este propósito, por la semejanza de esta parte de solo, en su estilo figurativo típicamente violinístico, con la parte solo del primer movimiento del Concierto para violín en La menor, de Bach.

Cuando Bach se puso a componer Cantatas, la paráfrasis de Coral en el seno de la Cantata era poco corriente. El viejo Buxtehude había llevado a término su tipo de Cantata, los compositores más jóvenes se separaban cada vez más del himno o del Coral, para realizar, en unas formas más libres y unas melodías nuevas que inventaban sobre unas palabras nuevas, sus propias concepciones. En la composición musical, el himno no era propiamente más que el fundamento de la música de órgano correspondiente. Se encuentra, en cambio, en la tradición de la Alemania central y especialmente en la tradición de Leipzig desde el siglo XVII y comienzo del siglo XVIII, numerosos ejemplos que muestran que los predicadores tomaban a menudo el himno dominical como base de su prédica y esto porque los textos de las prédicas permanecían invariables durante decenas de años; es probable, sin que se pueda demostrar, que Bach, en colaboración con un teólogo, trabajó de manera que en casi todas las Cantatas con coral inicial de un ciclo anual, basadas en el mismo himno dominical, la música correspondía a la categoría del sermón sobre este himno. Las Cantatas con coro inicial revelan con una claridad particular las relaciones de Bach con la tradición y, al mismo tiempo, la forma en la cual desarrolló y estudió los tipos tradicionales. La Cantata **BWV 4 Christ lag in Todes Banden**, data todavía de la época de Mülhausen. La obra se parece formalmente a las Cantatas de Coral Buxtehude por la forma en la cual, después de una breve sinfonía de introducción, cada estrofa está compuesta por una formación diferente. A raíz del encuentro con Buxtehude, Bach renuncia al "ritornello" entre las estrofas, pero en la primera estrofa, añade en el estilo motete del coro un recurso contrapuntístico bastante vivo, a la manera de las partitas de órgano de las primeras décadas del siglo XVII. En las otras estrofas, la melodía del himno es claramente identificable, incluso si el tipo de escritura varía de una estrofa a la otra. En la Cantata **BWV 137, Lobet den Herren**, el texto original del himno se mantiene una vez más tal cual en todas las estrofas, pero Bach ha usado de ella con infinitamente más libertad en esta Cantata, transformando ciertas estrofas en trozos de tipo aria y con instrumentos obligados. Sobre el modelo del tipo de Cantata de Neumeister, inspirado en las Sagradas Escrituras, las Cantatas con Coral inicial de Leipzig se construyen de forma general, conservando las palabras de la primera y última estrofa del himno, mientras que las estrofas intermedias se reorganizan en recitativos y arias. Mientras que los recitativos, las arias y el coral final son análogas en cuanto al número de Cantatas sobre otros textos, las composiciones sobre la primera estrofa del texto presentan un interés particular. El coro de entrada de la Cantata **BWV 96, Herr Christ, der einige Gottessohn**, ofrece el tipo de composición más empleado por Bach; la melodía del himno es interpretada por una voz del coro ( aquí una contralto ), con la cual las otras voces están dirigidas en polifonía y comentan, por medio del simbolismo musical algunas palabras aisladas, pero

son , por sus motivos , independientes del "cantus firmus" . La composición para coro se incorpora en un trozo orquestal autónomo en sí , que proporciona igualmente los interludios entre los versículos del coral . Genéricamente , este tipo deriva del preludio de Coral y del Coral de órgano ; dicho de otro modo , Bach ha transferido a la Cantata la tradición del Coral de órgano y la ha desarrollado ; pues el coro es un motete independiente escrito sobre el tema de un himno , en el sentido en que se comprendía este género al fin del siglo XVI y al comienzo del siglo XVII .

En la Cantata BWV 140 , *Wachet auf , ruft uns die Stimme* , de 1731 , Cristo es , según las palabras del himno , el novio y el alma ( del creyente ) la novia . Con el coro de entrada tratado como fantasía de Coral , en una transcripción análoga a la descrita anteriormente , con el Nº 4 constituido por un aria de tenor ( himno ) y con el Coral final ( Nº 7 ) , se han conservado todas las estrofas del texto : a título de complemento se ha recurrido , en el espíritu de diálogo , a unos pasajes del Antiguo y del Nuevo Testamento para los recitativos ( Nº 2 y Nº 5 ) y los dúos ( Nº 3 y Nº 6 ) . El diálogo , como género musical , fue introducido en 1644 por Andreas Hammerschmidt y servía de referencia en la representación personificada de datos religiosos , muy particularmente en la conversación de Dios con el alma humana . Los dos dúos de la Cantata son notables : *Wenn kömmt du , mein Heil* une al tipo de dúo de amor de la ópera barroca , la aspiración del creyente a la salvación sobre un tono melódico y expresivo que es igualmente el de la gran aria *Erbarme dich* de la *Paßión según San Mateo* , con la cual tiene en común el violín solo . En el segundo dúo *Mein Freund ist mein* ; el sentimiento de amor ardoroso saciado – con oboe como instrumento solista – se ha convertido en un dúo de amor introvertido ; en los dos casos , Bach se ha servido de unas formas de ópera que estaban por esta época perfectamente a punto , pero gracias a su profundización en la expresión y a la elección de los instrumentos obligados , ha conferido a los dos dúos un sentido simbólico suplementario , pues el violín obligado está siempre unido en su caso al ser humano ; por el contrario , las maderas al principio divino . La Cantata BWV 49 , *Ich geh und suche mit Verlangen* , ha sido calificada de diálogo por el mismo Bach , que ha hecho de Cristo ( bajo ) y del alma ( soprano ) el novio y la novia . El número final de la Cantata reposa en la 7ª estrofa del himno *Wie schön leuchtet der Morgenstern* , publicado en 1599 bajo el título *Ein geistliches Brautlied* ( canto nupcial espiritual ) , con *Wachet auf , ruft uns die Stimme* en apéndice de un tratado de edificación ( buen ejemplo ) , caído en el olvido desde hace mucho tiempo . En las dos Cantatas , Bach ha seguido el tema teológico del texto y ha obtenido por la analogía del dúo de amor y de la interiorización de éste , una nueva dimensión expresiva .

La utilización de los instrumentos solistas en las Cantatas de Bach es notable , no cesando éstos de alternarse según las posibilidades prácticas de las cuales disponía el músico . Es así como las partes de órgano obligado que se presentan a partir del año 1726 , estaban destinadas al joven Friedmann , que entonces tenía 16 años . Bach disponía del concurso del célebre músico municipal Reiche como trompeta . Mientras que Bach , en Coethen , escribió las primeras obras concertantes para flauta travesera ( *Suite en Mi menor* , *Concierto de Brandenburgo Nº 5* ) , en Leipzig no utilizó más que flautas de pico a partir de 1724 y , a continuación , más a menudo , la flauta travesera , habiendo encontrado un ejecutante conveniente . En esto , como en las



formaciones que comportan instrumentos que se salen de lo común – oboe da caccia , violoncello piccolo , provisto de una quinta cuerda por sugerencia de Bach y cuyas partes son igualmente ejecutables sobre la viola pomposa , concebida también por Bach ( ej.s.; BWV 6 , 41 , 49 , 180 ) , se muestra su interés por la novedad , pero también su espíritu eminentemente práctico .

Algunas Cantatas contienen , a guisa de introducción , un número instrumental , cuyo modelo proviene de sus propios conciertos de solista , de otras composiciones ( por ejemplo , el **Preludio de la Partita en MI mayor** para violín solo en la Cantata BWV 29 ) o más generalmente , del principio concertante .

La multiplicidad y la riqueza que caracterizan , tanto en el dominio vocal como instrumental , las Cantatas de Bach , no son , después de un período de aprendizaje y de maduración de experiencias , una cuestión de desarrollo en el sentido de perfeccionamiento ; descansan más en el despliegue de numerosas posibilidades formales y expresivas , a partir de una reflexión crítica sobre las tradiciones musicales y de una apertura a la renovación internacional .

Octubre de 2006 .

## **BWV 030 – 00 – DATOS BIOGRAFICOS**

*Es una de las últimas cantatas de iglesia de Bach y debe sin duda y ante todo su composición a la intención de Bach de asegurar en la música de la cantata profana de circunstancias *Angehemes Wiederau* (BWV 30.a) la posibilidad de una reutilización posterior . Habiendo sido compuesta la cantata profana para el 28 de Setiembre de de 1737 , su homóloga sacra no ha podido , por tanto , ser ejecutada antes de la festividad de San Juan (24 de Junio) del año siguiente.*

*La música puede parecer , a primera vista , poco apropiada para una cantata de iglesia ; sin embargo , se pueden hacer dos observaciones : la primera sobre la adecuación entre el texto de la cantata – sobre todo en el Nº 3 – que hace alusión al canto de alabanza de Zacarías **Gelobet sei der Herr , der Gott Israels** ( Alabado sea Dios , el Dios de Israel ....) al centro de la lectura del evangelio de San Juan y una música llena de felicidad , ver buen humor ; la segunda por el hecho de que el **Bach** de la última parte se revela ahí mucho menos cerrado que nunca a las influencias estilísticas de la nueva generación . Así , en las síncopas de los coros inicial y final – cuya música es idéntica – y del aria **Kommt , ihr angefochtenen Sünder** ( ¡ Venid , pecadores !), en el ritmo lombardo del aria **Ich will nun lassen** (Quiero aborrecer en adelante) o en la escritura relativamente homofónica y centrada en la soprano en su carácter danzante , que se expresa en unos períodos simples , a observar más particularmente en la imitación de danzas determinadas , como el pasapie ( Nº 3) o la giga ( Nº 10) . El hecho de que la cantata haya tenido en su origen un argumento profano no debería ser una razón menospreciante ; por el contrario , tenemos ahí una prueba de que **Bach** estaba dispuesto , incluso a una edad avanzada , a asimilar unos trazos estilísticos extraños a su propia escritura , a poco que le pareciesen adecuados o de algún valor .*

## **PRIMERA PARTE**

### **BWV 030 – 01 – CORO**

*Alégrate , legión rescatada ,  
Alégrate en las moradas de Sion ,  
Tu prosperidad está ahora  
Firmemente establecida  
Estás colmada de bienestar.*

### **BWV 030 – 02 – RECITATIVO**

*Tenemos una tregua  
Y el peso de la ley  
Es rechazado.  
Que nada venga a turbar este reposo  
Que nuestros queridos padres , a menudo ,  
Han deseado , reclamado y esperado .  
Vamos , que cada uno se alegre  
Y entone en honor de su Dios  
Un canto de alabanza ,  
Y que este canto se difunda  
De uno a otro confin en un coro supremo .*

### **BWV 030 – 03 – ARIA**

*¡Alabado sea el Señor, alabado sea su nombre ,  
Alabado sea Dios que ha cumplido fielmente su promesa y juramento ;  
Su fiel servidor ha nacido ,  
Elegido desde hace mucho tiempo  
Para preparar el camino al Señor .*

### **BWV 030 – 04 – RECITATIVO**

*El heraldo viene a anunciar al Rey  
Llama ; no tardéis  
Y ponéos en camino  
Con un paso rápido ,  
Apresuráos a seguir esta voz ;  
Ella muestra el camino , muestra la luz  
Que una día nos harán ver con certeza  
Las venturosas praderas .*

## **BWV 030 – 05 – ARIA**

*¡ Venid , pecadores  
Dáos prisa , acudid , hijos de Adán ,  
Vuestro Salvador os llama a grandes gritos ¡  
¡ Venid , ovejas descarriadas ,  
Salid del sueño del pecado ,  
Pues ha llegado la hora de la gracia ¡*

## **BWV 030 – 06 – CORAL**

*Una voz se escucha  
A lo largo y ancho del desierto ,  
Para convertir a todos los hombres :  
Preparad los caminos del Señor .  
Haced al Señor un camino igualado ,  
Que todo el mundo se iguale  
Que los valles se eleven  
Que las montañas se abajen .*

*(N. del T.) – Leer Mt. 3 – 3 :  
Este es aquél de quien habla el profeta Isaías cuando dice:  
Voz del que clama en el desierto .  
Preparad el camino del Señor  
Enderezad sus sendas  
Tomado de  
**BIBLIA DE JERUSALEN**  
**Ed. Posible de 1992**  
**ED. DESCLÉE DE BROUWER**  
**BILBAO***

## **SEGUNDA PARTE**

## **BWV 030 – 07 – RECITATIVO**

*Así pues , Señor , Tú eres cuidadoso  
De respetar fielmente el pacto  
Que has hecho con nuestros padres  
Y de reinar sobre nosotros en la gracia  
He ahí por qué quiero , con todo mi celo  
Aplicarme , Dios fiel  
A vivir según tu orden  
En la santidad y el temor de Dios.*

## **BWV 030 – 08 – ARIA**

*Quiero odiar desde ahora  
Y abandonar todo  
Lo que te repugna , Dios mío ,  
No quiero afligirte  
Sino , por el contrario , amarte con todo mi corazón  
Pues Tú me prodigas Tu Gracia.*

## **BWV 030 – 09 – RECITATIVO**

*Si bien la inconstancia  
Es propia de los débiles humanos ,  
Lo afirmo por tanto aquí :  
Mientras la aurora despunte ,  
Mientras un día suceda a otro,  
Quiero , con constancia y firmeza ,  
Vivir por tu Espíritu , Dios mío , enteramente para Tu Gloria .  
Mi corazón , así como mi boca  
Deben celebrarte con una alabanza bien merecida  
En virtud del pacto sellado contigo .*

## **BWV 030 – 10 – ARIA**

*¡ Dáos prisa , pasad horas deseadas ,  
No tardéis en llevarme a esas praderas ;  
Quiero , junto con la legión sagrada ,  
Elevar a mi Dios un altar de gracias  
En las moradas de Cedar  
Hasta que te quede eternamente agradecido .*

## **BWV 030 – 11 – RECITATIVO**

*Paciencia , bienvenido el día  
Donde serás completamente liberado  
De todo el tormento  
De la imperfección del mundo  
Que te tiene prisionero , corazón mío  
Ese día no puede tardar en llegar  
El deseo se realiza al fin ,  
Con las almas rescatadas  
En la perfección de esta muerte  
Eres liberado de tu cuerpo,  
Ningún desastre te atormentará más .*

## **BWV 030 – 12 – CORO**

*Alégrate , legión sagrada ,  
Alégrate en las praderas de Sion  
El tiempo no vera su fin  
En la magnificencia de tu alegría  
Y de tu contento .*

**COLECCIÓN DE CANTATAS**

**DE**

**J . S . BACH**

**CANTATA BWV 030**

**2ª EDICION**

**TEXTOS EN FRANCES**

**PAGINAS : 032 – 042**

## **L'EVOLUTION MUSICALE DE BACH DANS LES CANTATES**

La production de cantates de Bach dépend , pour ce qui est de la répartition des oeuvres , des tâches qui incombaient au musicien dans les divers postes qu'il occupa ; du point de vue musical , elle varie selon l'intérêt porté par Bach à tel ou tel compositeur contemporain , ainsi qu'aux circonstances pratiques de l'exécution musicale . Alors qu'il était organiste à **Mühlhausen** (1707 – 1708) et à la cour de **Weimar** (1708 – 1714) , il eut à composer en quelques occasions des cantates spirituelles et profanes . A **Weimar** , à partir du mois de mars 1714 , pourvoir à la musique et à l'exécution d'une cantate religieuse chaque mois , faisant partie de ses attributions de **Konzertmeister** , tandis que dans la période ( de 1717 à avril de 1723) où il fut maître chapelle à la cour calviniste de **Coethen** , il composa uniquement des cantates d'hommage , le culte réformé adopté par le Prince n'admettant pas les cantates d'église . Ce fut seulement lorsqu'il prit ses fonctions de **Kantor** à **Saint-Thomas de Leipzig** , que Bach eut l'obligation de donner une cantate chaque dimanche (suf les 2ème , 3ème et 4ème dimanche de l'Avent et pendant la Carême) ainsi qu'à la Saint-Jean , à la Saint-Michel , à la fête de la Réforme et aux fêtes de Marie . Aussi est-ce seulement à l'époque de **Leipzig** qu'il commence à composer systématiquement des cantates constituant – si les renseignements fournies par le nécrologie sont exacts – un fonds de cinq cycles annuels de cantates correspondant à l'année liturgique . Ce faisant , il recourt parfois aussi à des oeuvres antérieures , de sorte que les cantates de ces cycles annuels ne virent pas toutes le jour à **Leipzig** . Durant ses deux premières années d'exercice à **Leipzig** , il vient à but de deux cycles , le troisième se répartit sur les années 1725 à 1727 et se voit complété par des oeuvres de son cousin de **Meiningen** , **Johann Ludwig Bach** . Pour les deux derniers cycles annuels dont fait mention la notice nécrologique , il n'existe que peu de points de repère : la continuité cesse avant même l'année 1730 , du moins à ce que nous pouvons constater d'après les cantates parvenues jusqu'à nous , mais jusque dans les années 1740 Bach compose toujours de temps à autre des cantates isolées qu'il intègre aux cycles déjà existants . Les documents ou récits d'époque relatifs aux exécutions des oeuvres renseignent à ce sujet . c'est ainsi que la cantate **Wachet auf ruft uns die Stimme** , BWV 140 , écrite pour le 27ème dimanche après la Trinité de l'année 1731 fut rangée dans le cycle annuel des cantates sur Choral . Durant le temps qu **Bach** passa à **Leipzig** , seule l'année 1742 présente encore une fois un aussi grand nombre de dimanches après la Trinité . Il remania en cantates d'église quelques-unes de ses cantates profanes ou



bien leur emprunta divers airs ou chœurs pour lesquels il fit écrire des paroles en conformité avec les sentiments exprimés par la musique . De cette manière , le chœur d'entrée **Jauchzet , frohlocket** , de l'Oratorio de Noël ( cantate pour le premier jour de Noël) reprend le chœur-titre **Tönet , ihr Pauken! Erschallet , Trompeten!** De la cantate d'anniversaire BWV 214 .

Deux des plus anciennes cantates de Bach conservées , **Aus der Tiefe rufe ich , Herr , zu Dir** , BWV 131 et **l'Actus Tragicus (Gottes Zeit ist der allerbeste Zeit)** BWV 106 diffèrent foncièrement des cantates postérieures . Elles consistent toutes deux en breves épisodes s'enchaînant les uns aux autres , les passages de solo doivent plutôt être qualifiés d'ariosi que d'airs , les récitatifs y font entièrement défaut . C'est que les genres ayant servi de modèles à ces compositions ne sont pas les cantates de **Buxtehude** ( comme pour la cantate BWV 4 à laquelle nous reviendrons) mais le concert spirituel et le motet , **l'Actus Tragicus** , composé pour une cérémonie funèbre , frappe par le choix de ses textes : citations de l'Ancien et le Nouveau Testament sont groupés et opposés au cantique de manière à ce que les éléments s'interprètent réciproquement . Dans de nombreuses musiques funèbres qui virent le jour à cette époque en Saxe et en Thuringie , pareil procédé s'était dégradé jusqu'à devenir un vulgaire artifice musical . Mais la cantate de **Bach** – à propos de laquelle **Alfred Dürr** parle à juste titre d'une **oeuvre géniale , telle que n'en réussissent que rarement les grands maîtres eux-mêmes et avec laquelle le jeune musicien de vingt-deux ans laisse tout d'un coup tous ses contemporains loin derrière lui** (Kantaten II , p.611 sq.) – s'élève , elle , bien au-dessus de la moyenne par la force expressive de la superposition des textes et de la citation instrumentale du cantique . Ce qui était , dans ce genre musical , une tradition très ancienne reçut un cachet personnel dans la structuration infiniment élaborée des détails et dans la forme . Avec une distribution instrumentale comprenant deux flûtes à bec et deux violes de gambe avec continuo dans la cantate BWV 106 ou encore hautbois , basson , violon , deux altos et continuo dans la cantate BWV 131 , **Bach** se situe , lui aussi , dans cette tradition (propre surtout à l'Allemagne du Sud) , dans laquelle c'est le registre intermédiaire (alto/ténor) et non supérieur des instruments à cordes qui est mis en valeur .

Les compositions datant de l'époque de **Weimar** révèlent pour la première fois chez Bach sa connaissance de la musique italienne , transmise probablement par le duc **Johann-Ernst de Saxe-Weimar** , lui-même compositeur à ses heures et dont **Bach** arrangea pour l'orgue deux concertos . Le duc rapporta vraisemblablement d'un voyage aux Pays-Bas des oeuvres de compositeurs italiens car ce fut peu après de son retour (en 1714) que naquirent les premières transcriptions effectuées par **Bach** d'ouvrages de **Vivaldi** imprimés en 1713 seulement . C'est sous son visage italien que l'orchestre à cordes constitue de plus en plus , dans les cantates , le fondement essentiel de la partie

instrumentale . En 1714 apparaît dans la production de **Bach** le poète **Erdmann Neumeister** qui , désormais , détermine de manière décisive le type même de la cantate de **Bach** . A certains égards , l'histoire de la cantate de **Bach** est dès lors aussi l'histoire du type de cantate forgé par **Neumeister** . **Bach** y utilise pour la première fois l'aria da capo de l'opéra italien , ainsi que le récitatif , tant secco (avec continuo seulement) qu'accompagnato (avec orchestre) . **S'il me faut m'exprimer brièvement , une cantate n'est pas autre chose , pour la forme , qu'un fragment d'opéra , fait de stylo recitativo et d'airs** , déclare **Neumeister** dans le préface d'un recueil de textes de ses premières cantates ..... **en ce qui concerne les airs , ceux-ci doivent .....toujours posséder un sentiment , ou une morale ou quoi que soit d'autre qui leur appartienne bien en propre . Et à cet effect chacun peut choisir à son gré ce qui lui convient . Si l'on peut , dans un air répéter , sans que le texte perde son sens , ce qu'on appelle le capo , ou commencement , cela est d'un très bon effect musical** ( de Phillip Spitta I , pp 467 et suivantes ) . Les cantates de **Neumeister** prévoient en règle générale deux groupes de récitatif et air d'inspiration littéraire ; le rôle de **Bach** a principalement consisté à ajouter le choral final , mais parfois aussi à exploiter dans la partie instrumentale, sans en utiliser les paroles , des cantiques religieux . Importante et significative est la manière dont il élargit les récitatifs par l'arioso , soit intercalé pour interpreter un mot-clef , soit développé a la fin .

La découverte et l'étude de la musique italienne ouvrent à **Bach** de nouveaux horizons . A la partie chantée viennent dorénavant s'ajouter , assez souvent , des instruments obligés dont le choix et l'utilisation gagnent de plus en plus en signification symbolique . Dans la cantate BWV 182 , les instruments alternent encore fréquemment ; dans la cantate de Pentecôte **Erschallet , ihr Lieder** BWV 172 (1714) **Bach** utilise trois trompettes et timbales dans l'orchestre et l'air **O heiligste Dreifaltigkeit** est écrit pour basse , trois trompettes et continuo : le symbolisme sonore des instruments lié à la fanfare se voit revêtir une signification chrétienne . Le récitatif et l'air des cantates de **Bach** requièrent un haut degré de virtuosité de la part des chanteurs et des instrumentistes solistes , parfois aussi des exécutants du continuo , et renferment en plus du symbolisme instrumental un symbolisme thématique et figuratif . Dans la cantate **Gleichwie der Regen und Schnee vom Himmel fällt** BWV 18 , une de toutes premières composées sur un texte de **Neumeister** , divers mots du récitatif font déjà l'objet d'un commentaire explicatif recourant au symbolisme musical .

En s'ouvrant aux idées et à l'inspiration de la musique italienne et en les reliant , par un processus d'assimilation , à ses propres besoins expressifs , **Bach** ne parvient pas d'emblée à l'équilibre et à la maturité des cantates de **Leipzig** , dans lesquelles un air ou un duo sont toujours précédés d'un récitatif . Dans les premières compositions du genre , on trouve souvent une succession d'airs dépourvus de récitatifs de transition

( BWV 182 , 172 , 12 ) , mais aussi une succession de récitatifs (BWV 18) ; **Bach** pratique aussi , depuis le type de cantate mis au point par **Neumeister** , l'alternance régulière récitatif-air (BWV 61 et la cantate de soliste BWV 199) . La clarification de la structure formelle d'ensemble, souvent liée à une symétrie des numéros autour d'un morceau central , est un aspect caractéristique de nombreuses cantates de **Leipzig** . Un autre moyen important pour l'articulation de la forme consiste à encadrer un ou deux groupes de récitatif – air (éventuellement duo ) par un numéro de forme libre en introduction et par le choral final . **Bach** ayant disposé à **Leipzig** d'une excellente chorale , ce sont surtout les chœurs d'ouverture qui gagnent à cette époque en envergure et en diversité formelle . Certaines formes provenant de la musique instrumentale se voient modifiées pour devenir des morceaux avec chœur en passant dans le genre de la cantate . La forme de l'ouverture française , déjà utilisée symboliquement à **Weimar** pour la cantate du premier dimanche de l'Avent (qui marque le début de l'année liturgique) **Nun komm, der Heiden Heiland** BWV 61 , est par exemple reprise dans les cantates 20 et 97 . Le chœur d'entrée de la cantata **Christ unser Herr zum Jordan kam** BWV 7 (1724) est pour ainsi dire un mouvement de concerto de violon , si l'on compare respectivement les sections avec chœur et violon solo et les sections orchestrales intermédiaires avec l'alternance entre passages solo et tutti d'un concerto . On est frappé à cet propos de la ressemblance de cette partie du solo , dans son style figuratif typiquement violonistique , avec la partie solo du premier mouvement du **Concerto pour violon en la mineur** , de **Bach** .

Lorsque **Bach** se mit à composer des cantates , la paraphrase du choral au sein de la cantate n'était plus guère courante . Le vieux **Buxtehude** avait mené à terme son type de cantate , les compositeurs plus jeunes se détachaient de plus en plus du cantique ou du choral pour réaliser , dans des formes plus libres et des mélodies qu'ils inventaient sur des paroles nouvelles , leurs propres conceptions . Dans la composition musicale , le cantique n'était pratiquement plus que le fondement de la musique d'orgue correspondante . On trouve en revanche , dans la tradition de l'Allemagne centrale , et tout spécialement dans la tradition leipzigoise des XVII<sup>e</sup> et début XVIII<sup>e</sup> siècles , des nombreux exemples montrant que les prédicateurs prenaient souvent le cantique dominical pour base de leur prêche , ceci parce que les textes de prêche restaient les mêmes pendant des dizaines d'années ; il est probable , sans qu'on le puisse le prouver , que **Bach** , en collaboration avec un théologien , travailla de manière à ce que , dans presque toutes les cantates sur choral d'un cycle annuel basées sur le même cantique dominical , la musique correspondit à la catégorie du sermon sur ce cantique . Les cantates sur choral révèlent avec une netteté particulière les rapports de **Bach** avec la tradition et , en même temps , la façon dont il développa et étendit les types traditionnels . La Cantate **Christ lag in Todesbanden** BWV 4 date encore de l'époque de **Mühlhausen** .

L'œuvre ressemble formellement aux cantates de choral de **Buxtehude** par la façon dont , après une breve sinfonía d'introduction , chaque strophe est composée pour une formation différente . A l'encontre de **Buxtehude** , **Bach** renonce à la ritournelle entre les strophes mais , dans la première strophe , il ajoute au style motet du chœur un revêtement contrapuntique fort vivant , à la manière des partitas d'orgue des dernières décades du XVIIe siècle . Dans les autres strophes , la mélodie du cantique est nettement identifiable , même si le type d'écriture varie d'une strophe à l'autre . Dans la cantate BWV 137 , **Lobet den Herren** , le texte original du cantique st una fois encore maintenu tel quel dans toutes les strophes , mais **Bach** en a usé avec infiniment plus de liberté dans cette cantate leipzigoise , en transformant plusieurs strophes en morceaux de type aria et avec instruments obligés . Sur le modèle du type de cantate de **Neumeister** inspirée de l'Écriture sainte , les cantates sur choral de **Leipzig** se font pour règle générale de conserver les paroles des première et dernière strophes du cantique , tandis que les strophes intermédiaires sont remaniées en récitatifs et en airs . Alors que récitatifs , airs et choral final sont analogues aux numéros des cantates sur d'autres textes , les compositions sur la première strophe du texte présentent un intérêt particulier . Le chœur d'entrée de la cantata **Herr Christ , der einige Gottessohn** , BWV 96 offre le type de composition le plus employé par **Bach** : la mélodie du cantique est chantée par une voix du chœur (ici un alto ) avec laquelle les autres voix sont conduites en polyphonie et commentent au moyen du symbolisme musical quelques mots isolés , mais sont , par leurs motifs , indépendantes du **Cantus firmus** . La composition pour chœur est incorporée à un morceau orchestral en soi autonome , qui fournit également les interludes entre les versets du choral . Génériquement , ce type dérive du prélude de choral et du choral d'orgue , autrement dit **Bach** a transféré à la cantate la tradition du choral d'orgue et l'a développée , car le chœur est un motet indépendant écrit sur le thème d'un cantique , dans le sens où on comprenait ce genre à la fin du XVIe et au début du XVIIe siècles .

Dans la cantate **Wachet auf , ruft uns die Stimme** BWV 140 (1731) le Christ est , selon les paroles du cantique , le fiancé et l'âme ( du croyant) la fiancée . Avec le chœur d'entrée traité en fantaisie de choral , dans une transcription analogue à celle décrite ci-dessus , avec le N° 4 constitué par un air de ténor (cantique) et avec le choral final (N° 7 ) , toutes les strophes du texte sont conservées ; à titre de complément , on a recouru , dans l'esprit du dialogue , à des passages de l'Ancien et du Nouveau Testament pour les récitatifs (N° 2 , N° 5) et les duos (N° 3 , N° 6) . Le dialogue , en tant que genre musical fut introduit en 1644 par **Andreas Hammerschmidt** et servait de référence à la représentation personnifiée de données religieuses , tout particulièrement à l'entretien de Dieu avec l'âme humaine . Les deux duos de la cantate sont remarquables **Wenn kömmst du , mein Heil** allie au type du duo d'amour de l'opéra baroque l'aspiration du croyant au salut , énoncée sur

un ton mélodique et expressif qui est également celui du grand air **Erbarme dich**, de la **Pasión selon Saint-Matthieu**, avec lequel le duo a aussi en commun le violon solo. Dans le second duo **Mein Freund ist mein**, le sentiment d'ardeur amoureuse assouvie – avec hautbois comme instrument soliste – est devenu un duo d'amour introverti ; dans les deux cas, **Bach** s'est servi des formes de l'opéra qui étaient à cette époque parfaitement au point, mais grâce à son approfondissement de l'expression et au choix des instruments obligés, il a conféré aux deux duos un sens symbolique supplémentaire, car le violon obligé est toujours rattaché chez lui à l'être humain, les bois par contre au principe divin. La cantate **Ich geh und suche mit Verlangen** BWV 49 a été qualifiée de dialogus par **Bach** lui-même qui a fait de Christ (basse) et de l'âme (soprano) le fiancé et la fiancée. Le numéro final de la cantate repose sur la 7e strophe du cantique **Wie schön leuchtet uns der Morgenstern** publié en 1599 sous le titre **Ein geistliches Brautlied** (chant nuptial spirituel), avec **Wachet auf ruft uns die Stimme** en appendice d'un traité d'édification depuis longtemps tombé dans l'oubli. Dans les deux cantates, **Bach** a suivi le sujet théologique du texte et a obtenu par l'analogie du duo d'amour et par l'intériorisation de celui-ci une nouvelle dimension expressive.

L'utilisation des instruments solistes dans les cantates de **Bach** est remarquable, ceux-ci ne cessant d'alterner suivant les possibilités pratiques dont le musicien disposait. C'est ainsi que les partis d'orgue obligé qui se présentent à partir de l'année 1726 étaient destinées au jeune **Friedmann**, alors âgé de seize ans. **Bach** disposait du concours du célèbre musicien municipal **Reiche** comme trompette. Alors que **Bach**, à **Coethen**, écrivit ses premières œuvres concertantes pour flûte traversière (Suite en si mineur, 5<sup>e</sup> Concerto brandebourgeois), à **Leipzig** il n'utilise plus d'abord, à partir de 1724, que des flûtes à bec, et par la suite le plus souvent la flûte traversière, ayant manifestement trouvé alors un exécutant convenable. En cela, comme dans les formations comportant des instruments sortant du commun – oboe da caccia, violoncello piccolo pourvu d'une 5e corde sur la suggestion de **Bach** et dont les parties sont également jouables sur la viola pomposa elle-même conçue par **Bach** (ex. BWV 6, 41, 49, 180) – se montre son intérêt pour la nouveauté mais aussi son esprit éminemment pratique. Quelques cantates contiennent en guise d'introduction un numéro instrumental dont le modèle provient des propres concertos de soliste, d'autres compositions (par exemple du prélude de la **Partita en mi majeur pour violon seul** dans la cantate BWV 29) ou plus généralement du principe concertant.

La multiplicité et la richesse qui caractérisent, tant dans le domaine vocal qu'instrumental, les cantates de **Bach** ne sont pas tellement, après une période d'apprentissage et de maturation d'expériences, une question de développement au sens de perfectionnement, elles reposent plutôt sur le déploiement de nombreuses possibilités formelles et

expressives , à partir d'une réflexion critique sur les traditions musicales et d'une ouverture au renouvellement international .

## **BWV 030 – 00 – DONNÉES** **BIOGRAPHIQUES**

Une des dernières cantates d'église de **Bach** , doit sans doute et avant tout sa composition à l'intention de **Bach** d'assurer à la musique de la cantate profane de circonstance **Aufgehemes Wiederau** (BWV 30<sup>a</sup>) la possibilité d'une réutilisation ultérieure . La cantate profane ayant été composée pour le 28 septembre 1737 , sa parodie sacrée ne peut donc avoir été exécutée avant la fête de la Saint-Jean (le 24 Juin) de l'année suivante.

La musique peut de prime abord paraître peu appropriée pour une cantate d'église ; on peut cependant faire deux remarques : la première sur l'adéquation entre le texte de la cantate – surtout dans le N° 3 – qui fait allusion au chant de louanges de Zacharie : **Gelobet sei der Herr , der Gott Israels** (Loué soit le Seigneur , le Dieu D'Israël ) au centre de la lecture de l'évangile de la Saint-Jean , et une musique pleine de bonheur , voire d'enjouement ; la deuxième sur le fait que le **Bach** de la dernière manière s'y révèle beaucoup moins fermé qu'on ne dit aux influences stylistiques de la nouvelle génération , Ainsi dans les syncopes des chœurs initial et final – dont la musique est identique – et de l'air **Kommt ihr angefochtenen Sünder** (Venez , pécheurs) , dans le rythme lombard de l'air **Ich will nun lassen** (Je veux désormais haïr) , ou dans l'écriture relativement homophonique et centrée sur le soprano et dans son caractère dansant , qui s'exprime dans des périodes simples voir plus particulièrement dans l'imitation de danses déterminées comme le passepied (N° 3) ou la gigue (N° 10) . Le fait que la cantate ait eu à l'origine un argument profane ne devrait pas être une raison contraignante ; nous avons plutôt là une preuve que **Bach** était disposé , même à un âge avancé , à assimiler des traits stylistiques étrangers à sa propre écriture , pour peu qu'ils lui parussent adéquats et de valeur .

## **PREMIÈRE PARTIE**

### **BWV 030 – 01 – CHEUR**

*Réjouis-toi , légion rachetée ,  
Réjouis-toi dans les demeures de Sion .  
Ta prospérité est maintenant  
Fermement établie ,  
Tu es comblée d'aisance .*

### **BWV 030 – 02 – RÉCITATIF**

*Nous avons une trêve  
Et le fardeau de la loi  
Est rejeté. Qui rien ne vienne troubler ce repos  
Que nos chers pères ont souvent  
Désiré , réclamé et espéré .  
Allons , que chacun se réjouisse  
Et entonne en l'honneur de son Dieu  
Un chant de louange ,  
Et que ce chant se répande  
De 'un à l'autre dans un choeur suprême .*

### **BWV 030 – 03 – ARIA**

*Loué soit Dieu , loué soit son nom ,  
Loué soit Dieu qui a fidèlement tenu promesse et serment !  
Son fidèle serviteur est né  
Depuis longtemps élu  
Pour préparer le voie au Seigneur .*

### **BWV 030 – 04 – RÉCITATIF**

*Le héraut vient annoncer le roi ,  
Il appelle ; aussi ne tardez pas  
Et mettez-vous en route  
D'un pas rapide,  
Hâtez-vous de suivre cette voix ;  
Elle montre le chemin , elle montre la lumière  
Qui , un jour , nous feront voir avec certitude  
Les prairies bienheureuses .*

## **BWV 030 – 05 – AIR**

*Venez , pécheurs  
Prssez-vous , accourez , fils d'Adam ,  
Votre Sauveur vous appelle à grands cris !  
Venez , brebis égarées ,  
Sortez du sommeil du péché ,  
Car c'est maintenant l'heure de la grâce !*

## **BWV 030 – 06 – CHORAL**

*Une voix se fait entendre  
Ample et large dans le désert ,  
Pour convertir tous les hommes :  
Préparez la voie au Seigneur .  
Faites à Dieu un chemin égal ,  
Que le monde entier s'élève ,  
Que toutes les vallées se haussent ,  
Que les montagnes s'abaissent .*

## **DEUXIÈME PARTIE**

## **BWV 030 – 07 – RÉCITATIF**

*Ainsi donc , mon Sauveur , tu es socieux  
De respecter fidèlement le pacte  
Que tu as fait avec nos pères  
Et de régner sur nous dans la grâce ;  
C'est pourquoi je veux de tout mon zèle  
M'appliquer , Dieu fidèle ,  
A vivre sur ton ordre  
Dans la sainteté et la crainte de Dieu .*

## **BWV 030 – 08 – AIR**

*Je veux désormais haïr  
Et abandonner tout  
Ce qui te répugne , mon Dieu ,  
Je ne veux pas t'affliger  
Mais au contraire t'aimer de tout mon coeur  
Car tu me prodigues ta grâce .*



## **BWV 030 – 09 – RÉCITATIF**

*Et bien que l'inconstance  
Soit le propre des faibles humains ,  
Je t'affirme pourtant ici ;  
Aussi souvent que l'aurore pointe .  
Aussi longtemps qu'un jour succède à l'autre ,  
Aussi longtemps je veux avec constance et fermeté ,  
Vivre par ton esprit , mon Dieu , entièrement pour ta gloire .  
Mon coeur aussi bien que ma bouche  
Doivent te célébrer avec une louange bien méritée  
En vertu du pacte passé avec toi .*

## **BWV 030 – 10 – AIR**

*Hâtez-vous , accourez , heures désirées ,  
Ne tardez pas à m'amener dans ces prairies !  
Je veux avec la légion sacrée  
Elever à mon Dieu un autel de grâces  
Dans les demeures de Cedar  
Jusqu'à ce que je te sois éternellement reconnaissant .*

## **BWV 030 – 11 – RÉCITATIF**

*Patience , le jour bienvenu  
Où tu seras complètement délivré  
De tout le tourment  
De l'imperfection du monde  
Qui te tient prisonier , mon coeur,  
Ce jour-là ne peut plus tarder à arriver  
Le souhait se réalise en fin ,  
Avec les âmes rachetées  
Dans la perfection de cette mort  
Tu es libéré de ton corps  
Aucune détresse ne te tourmentera plus .*

## **BWV 030 – 12 – CHOEUR**

*Réjouis-toi , légion sacrée ,  
Réjouis-toi dans les prairies de Sion !  
Le temps ne verra pas de fin  
A la magnificence de ta joie  
Et de ton contentement .*

**COLECCIÓN DE CANTATAS**

**DE**

**J . S . BACH**

**CANTATA BWV 030**

**2º EDICION**

**TEXTOS EN INGLES**

**PAGINAS : 044 – 053**

## **MUSICAL DEVELOPMENT IN BACH'S** **CANTATAS**

The rate at which Bach produced cantatas depend upon the tasks of this particular professional posts , the musical design of those he composed reflects his attitude toward contemporary music and the possibilities he had for their performance .As organist in **Mühlhausen** (1707 – 08) and at the court of **Weimar** (1708 – 1714) , he composed sacred and secular cantatas for various occasions . Beginning in March 1714 one of his duties as orchestra leader in **Weimar** was to perform one church cantata each month , while as court orchestra conductor at the Calvinist court in **Cöthen** (1717 to April 1723) he merely wrote cantatas of homage , there being no opportunity to perform church cantatas . It was not until he took over the cantor's duties at the church of **St. Thomas** that Bach was obliged to perform a cantata every Sunday (except for the Second , Third and Fourth Sundays in Advent , and in Passiontide) , on the feast days of St. John , St. Michael and of the Reformation , as well as the three days of Our Lady . Thus it was only during his tenure in **Leipzig** that he began to compose cantatas systematically and , if his obituary is correct , to create a fund of five annual cycles based upon the church year . In this respect , he also had recourse to earlier works , so that not all the cantatas of an annual cycle were composed in **Leipzig** . In the first two years of his official **Leipzig** post he wrote two annual cycles , composition of the third being spread over the years from 1725 – 1727 and supplemented by performances of works by **Johann Ludwig Bach** , his nephew in **Meiningen** .

There are only a few clues concerning the last two annual cycles mentioned by the obituary writer . The continuity broke off even prior to 1730 , as far as can be deduced from historical sources , but even well into the 1740s **Bach** was still composing individual cantatas and classifying them among the existing annual cycles . Information handed down regarding their performances is not very illuminating in this respect . For instance , **Wacht auf , ruft uns die Stimme** (BWV 140) for the 27<sup>th</sup> Sunday after Trinity , was composed at 1731 and incorporated into the annual cycle of the chorale cantatas . During **Bach's** tenure in **Leipzig** a year with that many Sundays after Trinity only occurred once again in 1742 . He rearranged some of his secular cantatas entirely as church cantatas , or took from them individual arias or choruses to which he had texts prepared to correspond with the musical emotion . Thus the introductory chorus of the Christmas Oratorio (cantata for Christmas Day) **Jauchzet , frohlocket** . is based upon the chorus **Tönet , ihr**

**Pauken! Erschallet , Trompeten!** From the gratulatory cantata of the same name , BWV 214 .

Two of the earliest surviving **Bach's** cantatas , **Aus der Tiefe rufe ich , Herr , zu dir** , (BWV 131) and **Actus tragicus (Gotts Zeit ist die allerbeste Zeit , BWV 106 )** fundamentally differ from the later cantatas ; formally both consist of brief sections which merge into one another . The solo parts can be described more as ariosi than short arias , while recitatives are altogether lacking . The genre models are thus not **Buxtehude's** cantatas (as in Cantata N° 4 discussed below ) , but the sacred concerto and the motet . **Actus tragicus** composed for a funeral , is conspicuous for this choice of text : quotations from the Old and New Testaments are grouped and contrasted with the church hymn in such a manner that the elements reciprocally interpret one another . Works of this nature , written in **Saxony** and **Thuringia** as numerous funeral compositions were , had degenerated to the level of artisan's handwork . **Bach's** works was rightly described by **Alfred Dürr** as **a work of genius , which even great masters only seldom manage to achieve , and with which the 22-years-old at one below left all this contemporaries far behind** . The work stands out for above the average because with the grouping of the texts and the instrumental citation of the hymn to the sung Bible text , it takes on a strongly expressive stratification . What , from the point of view of the genre , was a long exercised tradition , now received **Bach's** own hallmark of style evident in the consistent throughconstruction of the details and in the distinctive formal disposition . In the instrumental scoring for two recorders and two violas **da gamba** , with continuo , in Cantata BWV 106 and oboe , bassoon , violin , two violas and continuo in BWV 131 , **Bach** also observed the older (and above all Southern Germany) tradition of emphasizing with the strings the middle and not the violin register .

**Bach's** familiarity with the italian music made itself felt for the first time in the compositions of the **Weimar** period , the knowledge presumably passed on to **Bach** by the Duke **Johann-Ernst of Saxe-Weimar** , who also composed music and for whom **Bach** arranged two concertos for organ . Evidently the young duke brought back works by young italian composers from a visit to the Netherlands , for soon after his return (1714) **Bach** wrote his first arrangements of works by **Vivaldi** , though they had just appeared in print a year earlier . Similarly , to an increasing degree the basis of the instrumental parts in the cantatas became the string orchestra , a marked element in Italy . In 1714 the poet **Erdmann Neumeister** made his appearance in **Bach's** works , and from them on fundamentally determined the outward form of **Bach's** cantatas . To a certain extent , from that point , the history of **Bach** cantatas is also the history of **Neumeister** type of cantata . For the first time **Bach** now used the **da capo** aria of italian opera , as well as the recitative , both as **secco** ( supported only by the continuo) and as **accompagnato** (with orchestral accompaniment) . **If I were to explain it briefly , a cantata looks no**

different from an opera made up of *stilo recitativo* and arias , wrote **Neumeister** in a foreword of a text edition of early cantatas (1704) . He also said : **as far as the arias are concerned , these should..... contain an emotion , or a moral , or some other special element within them . And for this purpose one can choose according to one's wish a suitable genus . If one can repeat in an aria the so-called Capo , or the beginning, in a complete meaning , then the music is quite pleasing (Philipp Spitta)** . As a rule , **Neumeister's** cantatas provide for two pairs of freely written recitatives and arias ; **Bach** had above all added the concluding chorus , but also occasionally arranged church hymn tunes in the instrumental part . An important aspect is his expansion of the recitative by way of arioso inserts to interpret single works , or by concluding with an arioso .

The preoccupation with Italian music opened up for **Bach** a new field of musical design . He then frequently added to the singing voice in the aria obbligato instruments , the selection and application of which took on a growing symbolic significance . In Cantata BWV 182 the instruments still frequently change . In the **Whitsuntide** cantata **Erschallet ihr Lieder** , BWV 172 (1714) , **Bach** uses three trumpets and kettledrums in the orchestra . The aria **O heiligste Dreifaltigkeit** is scored for bass , three trumpets and continuo , the tone symbolism of the instruments in conjunction with signal-like motifs being reconstrued in the Christian sense . The recitative and aria in **Bach's** cantatas demand a high degree of virtuosity on the part of singers and solo instrumentalists , occasionally also of the continuo player , and in addition to the instrumental symbolism also encompass motif and figure-oriented elements . In **Gleichwie der Regen und Schnee vom Himmel fällt** ,(BWV 18) one of the earliest cantatas based on a text by **Neumeister** , individual words in the recitative are interpreted in tone symbols .

By being receptive to inspirations from Italian music and letting them serve his own expressive intentions , **Bach** had not yet discovered that mature and well-balanced style of the **Leipzig** cantatas in which a recitative in each precedes an aria or a duet . In the early cantatas we frequently encounter arias without recitatives as intermediate links (for instance BWV 182 , 172 and 12) , but also the inclusion of recitatives (BWV 18) . In addition , from the time of his first use of the **Neumeister** type of cantata , he also incorporated the regular alternation of recitative and aria (BWV 61 , and in the solo cantata BWV 199 ) . Clarification of the overall formal design , frequently combined with a symmetrical arrangement of the movements around a central one , is characteristic of many **Leipzig** cantatas . Another significant feature of the formal structure is the enfolding of one or two pairs of recitatives and arias ( or a duet) by a free movement at the beginning and the concluding chorus respectively . In view of the fact that **Bach** had a good choir at his disposal in **Leipzig** , the introductory choruses in particular gained in significance and formal diversity . The forms of instrumental music were amended and

reinterpreted as movements with choruses, for the cantata . The form of the French overture , already used in **Weimar** in a symbolic sense , to the cantata **Nun komm , der Heiden Heiland** , (BWV 61) , written for the First Sunday of Advent (beginning of the church year) , is taken up again for instance in Cantatas BWV 20 y 97 . The introductory chorus to **Christ unser Herr zum Jordan kam** . BWV 7 (1724) is formally very similar to a violin concerto movement . The parallel structure is found by placing the choral sections accompanied by the solo violin side by side with the solo episodes of a concerto and by likening the instrumental interludes to the tutti parts of a concerto . A conspicuous aspect here is the similarity in the figural , violin-style arrangement of the violin part with the solo passage in the first movement of **Bach's** Violin Concerto in A minor .

When **Bach** started to compose cantatas , the chorale arrangement in cantatas had practically ceased to be commonly practised . The elderly **Buxtehude** carried on with his kind of cantata to the end , while younger composers increasingly turned away from the church hymn in order to realize their ideas in freer forms and self-created melodies to new texts . As far as composition was concerned , the church hymn was essentially confined to serving as the basis for correspondign organ music . On the other hand , in the Central Germany , and specifically the **Leipzig** tradition in the seventeenth and early eighteenth centuries , there are numerous examples indicating that an account of the fact that sermon texts remained the same for decades , clergymen often also used the Sunday hymn aas the basis for the sermon . It is probable , although impossible to prove , that **Bach** collaborated with a theologian in such a manner that with regard to the almost complete annual cycle of the chorale cantatas ,which applied to the appropriate Sunday hymn , the musical interpretation was allotted to the hymn sermon . **Bach's** attitude towards tradition , and at the same time his own expansion of traditional forms , becomes specially apparent in the chorale cantatas **Christ lag in Todes Banden** , BWV 4 , goes back as far aas the **Mühlhausen** period . The work is similar in shape to **Buxtehude's** chorale cantatas in the sanse that , following a brief Sinfonia , it is set verse by verse with alternating scoring . Unlike **Buxtehude** , **Bach** forgoes using the ritornello between the verses , but in the first verse adds to the motete-like setting of the chorus an intrinsically animated contrapuntal tier in the style of the organ scores of the late seventeenth century . In the other verses the hymn melody is very clearly maintained , altough the manner of setting varies from one verse to the next . in **Lobet dem Herren** ,(BWV 137) the hymn text is again retained trhoughout all the verses , although in this **Leipzig** cantata **Bach** treated the melody far more freely , and at the same time rearranged individual verses as aria-like movements with obbligato instruments . On the model of the **Neumeister** cantata type based on bible texts , the rule for the **Leipzig** chorale cantatas became retention of the original text of the first and last hymn verses . Whereas recitatives , arias and concluding chorus accord with the appropriate

movements in cantatas based on other texts , the musical arrangement of the first verse of the text is of interest . The introductory chorus of **Herr Christ , der einige Gottessohn** (BWV 96) reveals the type which **Bach** preferred : the hymn melody is sung by a choir voice ( in this case the alto) while the other voices interpret individual words in a polyphonic texture through the use of tone symbolism . The motifs used contrapuntally remain distinct from the **cantus firmus** line . The choral setting is embedded in an independent orchestral movement which supplies the interludes between the lines of the chorale . By the nature of this genre , this type of setting is derived from the chorale prelude and organ chorale : in other words , **Bach** transferred the tradition of the organ chorale to the cantata and expanded it , for the choral setting within the sixteenth and seventeenth century sense is an independent hymn motet .

In **Wachet auf , ruft uns die Stimme** (BWV 140) (1731) the basis of the hymn is Christ as the bridegroom , and the soul (of the believer) as the bride . With the introductory chorus as a choral fantasía , in a similar rendering to that described above , the fourth movement as a tenor aria (hymn) and the concluding chorus (seventh movement) all the text verses have been retained . Supplementing this in the sense of the dialogue , texts from the Old and New Testaments have been incorporated as recitatives ( N° 2 and 5) and duets (N° 3 and 6). The dialogue is a musical genre was introduced on 1644 by **Andreas Hammerschmidt** and served primarily to personify representation of religious incidents , in particular , **God's** conversations with the soul of man . The cantata's two duets are noteworthy , **Wenn kömmt du , mein Heil** takes the demand for salvation of believer in a melodiously expressive attitude , such as is also contained in the grand aria **Erbarme dich** from the St. Matthew Passion , and with which the duet has the violin in common as a solo instrument , and places it in close proximity with the love duet of the baroque opera .In the second duet **Mein Freund ist mein** , the emotion of love's yearning fulfilled (with the oboe as the soloist instrument) has become an introverted love duet . In both cases **Bach** made use of the formal opera style which was fully developed at that time . However , by way of its more pronounced expression and the choice of obbligato instruments , he gave both an additional symbolic sense , for with **Bach** the obbligato violin is always applied in connection with mankind and the woodwind in connection with the divine . **Bach** himself described **Ich geh und suche mit Verlangen** (BWV 49) as a dialogue , Christ (bass) as the bridegroom , the soul (soprano) as the bride . The concluding movement of the cantata is based upon the seventh verse of the hymn **Wie schön leuchtet uns der Morgenstern** , which **Philipp Nicolai** had published in 1599 as a **sacred bride song** in the supplemento to a long since forgotten religious tract , together with **Wachet auf , ruft uns die Stimme** In both cantatas **BACH** penetrates the theology of the text and by



*trasferring the love duet into a spiritual realism succesfully arrived at a new dimension of expression .*

*In **Bach's** cantatas the use of solo instruments is remarkable , and frequently brought about adjustments directly related to practical possibilities . For instance , the obbligato organ passages which began to appear in cantatas in 1726 were intended for **Bach's** son **Friedemann** , who was sixteen years old at that time . The famous town concil musician **Reiche** was available as the trumpeter . In **Cöthen** **Bach** wrote the first concertante works for transverse flute (B-Minor Suite , Brandenburg Concerto N° 5) while in **Leipzig** he at first used only recorders , and then from 1724 on more frequently turned to the transverse flute ; evidently he had by then found a suitable player . In this respect , as well as in the scoring for unusual instruments (the oboe **da caccia** and the **violoncello piccolo** are two exemples ; this higher-pitched cello was fitted with a fifth string by **Bach's** suggestion whereas its part can also be played on the **viola pomposa** designed by **Bach** himself , can be seen in BWV 6 , 41 , 49 and 180) . **Bach's** interest in new developments becomes amply clear while also showing us how eminently practical he was with innovations . Some cantatas contain an introductory instrumental movement which often originated in his own solo concertos or in other movements (e.g.the Prelude of the **Partita in E Major for solo violin** , BWV 29) or generally maintain a concertante stylistic approach .*

*The diversity in **Bach's** cantata works , both in this vocal and instrumental writing , following a period of learning and gathering experience , is not development **per se** in the sense of improving , but is based upon the development of innumerable possibilities pertaining to form and expression , of assessing his own national tradition while being aware of international trends . It is a part of **Bach's** greatness that the cantatas reach out beyond the comission character , and , despite all consideration for practical conditions , maintain their artistic freedom .*

## **BWV 030 – 00 – BIOGRAPHICAL DATA**

One of the **Bach's** latest church cantatas , probably owes its existence mainly to the **Bach's** intention to secure an opportunity for subsequent reuse of the music of the congratulatory cantata **Angenehmes Wiederau** (BWV 30.a) . Since **Aufgenehmes Wiederau** was composed September 28 , 1737 , its church parody can have been played on St.John's Day (June 24) of the following year at the earliest .

At first glance the music might appear to be scarcely appropriate for a church cantata , but there are two aspects to be borne in mind :At the focal point of the Gospel reading on St. John's Day is the hymn of Zechariah **Gelobet sei der Herr , der Gott Israels** ; the text of the cantata alludes to this ( especially clearly in section 3) , and the joyful , even gay character of the music certainly accords with it . What is more , the later **Bach** appears by no means to have been so oblivious to the stylistic influences of the younger generation as is sometimes assumed . Such influences are made evident by the syncopated rhythm of the ( musically identical) outer choruses and the aria **Komm ihr , angefochtenen Sünder** (Come ye sinners, sorely tempted) as well as the Lombardic rhythm of the aria **Ich will nun hassen** (To me ungrateful , Aye , shunned and hateful) ; furthermore , what is for **Bach** the relatively homophonic character with emphasis placed on the soprano line in most movements and their dance-like quality , expressed in the clearly noticeable periodic structure , but occasionally also with reference to certain types of dances , such as the Passepied (movement 3 ) or Gigue (movement 10) . All of this certainly does not need to have been conditioned solely by the original secular subject of the text ; it proves rather that **Bach** , even in old age , was prepared to fuse with its own style alien peculiarities of style , if they proved worthy and suitable from his point of view .

## **FIRST PART**

### **BWV 030 – 01 – CHORUS**

*Joyous all , ye ransomed souls ,  
Joyous sing in Zion's dwellings .  
Here ye thrive as ne'erbefore ,  
Endless blessings on your pour ,  
All secure , on firm foundation .*

### **BWV 030 – 02 – RECITATIVE**

*In peace we pause ;  
The burden of the laws  
Has been removed , and naught disturbs the welcome rest ,  
The peace for which our Fathers oft  
Had wished , had yearned for and had hoped .  
Come then :rejoice we all , who ever may , our voices raise in song ,  
God's Majesty  
To portray  
His Name to magnify , as does the Choir on High .*

### **BWV 030 – 03 – ARIA**

*Sing praises to God , the Lord God Almighty  
Who faithfully does what He promised to do .  
His loyal servant long expected  
At last has come , by Him selected  
That he prepare the pathway for the Lord .*

### **BWV 030 – 04 – RECITATIVE**

*The herald comes and loud proclaims the King ,  
He calls so tarry not ;  
And haste away,  
His summons to obey ,  
Go as His voice directs ;  
It shows the way , it is the light  
That guides us to the Blessed Regions ,  
Where we will join the angel legions .*

## **BWV 030 – 05 – ARIA**

*Come ye sinneers , sorely tempted ,  
Haste from guilt to the exempted ,  
Calls your Saviour , come apace .  
Adam's children , wayward straying ,  
Wake from sin , His call obeying ;  
Now is come the Day of Grace .*

## **BWV 030 – 06 – CHORALE**

*Hark , I hear the voice that crieth  
Far across the desert waste :  
Swift prepare the Lord a pathway ,  
Make ye straight His way with haste ;  
Level make ye ev'ry hill ,  
Ev'ry dale and valley fill ;  
Make ye smoth the roughest spaces ,  
Straighten ye the crooked places .*

## **SECOND PART**

## **BWV 030 – 07 – RECITATIVE**

*O Lord , my God , Thou will not now  
Forget the solemn vow  
Thou made our Fathers , to protect us ;  
So at Thy side I take my stand  
And will endeavor  
Quick to obey at Thy command  
And live in holy awe of Thee forever.*

## **BWV 030 – 08 – ARIA**

*To me ungrateful ,  
Aye , shunned and hateful  
Is all , my God , that Thou detest .  
I will no more offend Thee  
But deepest love extend Thee  
By Whom I am so richly blest .*

## **BWV 030 – 09 – RECITATIVE**

*Although inconstancy in Man ,  
Has been his curse since time began ,  
Yet will I straightway promise thus :  
As oft as morn dawns beauteous ,  
As long as Day shall follow after Day ,  
So long will I , in ev'ry way  
To Thee , my God , be true , for Thine eternal glory living ,  
And strive with voice and heart and soul  
To keep my solemn compact whole ,  
Thy well deserved praises giving .*

## **BWV 30 – 10 - ARIA**

*Haste , ye hours , get ye by ,  
Bring me soon to yonder meadows  
Ther will I in Holy Throng  
Build an altar wide and long  
There , where de Kedar's tents are standing ,  
There , Thy Name will glorify .*

## **BWV 030 – 11 – RECITATIVE**

*Be patient : for that delightful Day  
Can now no more be far away  
When , rid of ev'ry woe ,  
And cured of ev'ry human failing  
Which holds the heart in durance vile .  
True freedom is at last prevailing  
My Wish will then come true ,  
To stand at last , a ransomed spirit ,  
My pure and spotless soul ,  
From death and human misery made whole ,  
Where care and want cannot ome near it .*

## **BWV 030 – 12 – CHORUS**

*Joyous all , ye hallowed souls ,  
Joyous sing , the Lord attending .  
Yours is joy and splendor bright ,  
Peace is yours and sweet delight ,  
Yours for time that knows no ending .*

**INTERPRETES DE LAS OBRAS**

**DE**

**LA CANTATA BWV 030**

- ***Sopranos – Solistas de los Niños Cantores de Viena***
- ***Contralto - Paul Eswood***
- ***Tenor – Kurt Equiluz***
- ***Bajo – Max von Egmond***

***Wiener Sängerknaben – Chorus Viennensis***

**Director : HANS GILLESBERGER**

***Concentus Musicus Wien***

**Director : NIKOLAUS HARNONCOURT**

**CANTATA BWV 030**

**PARTE I**

**J . S . BACH**

**2º EDICION**

**CORO INICIAL NUMERO 01**

**PARTITURA DE DIRECCION**

**PAGINAS : 056 – 087**

DIRECCION - CANTATA BWV 030 - I - CORO INICIAL Nº 01 (2ª ED.)

PARTE I. J.S. BACH

Tr.I

Tr.II

Tr.III

Timpani

DIRECCION - CANTATA BWV 030 - I - CORO INICIAL Nº 01 (2ª ED.)

PARTE I. J.S. BACH

Flauta I

Flauta II

Oboe I

Oboe II



DIRECCION - CANTATA BWV 030 - I - CORO INICIAL Nº 01 (2ª ED.)

PARTE I. J.S. BACH

Violin I

Violin II

Viola

Organo Continuo

1 2 3 4

*Con Fatoz*  
*Chorus Cantata*

5 6 7 8

*Con Fatoz*  
*Chorus Cantata*

DIRECCION - CANTATA BWV 030 - I - CORO INICIAL Nº 01 (2ª ED.)

PARTE I. J.S. BACH

Sopranos

Contraltos

Tenores

Bajos

1 2 3 4

*Con Fatoz*  
*Chorus Cantata*

di -

Re - di - mi - dos e - xul - tad

De

5 6 7 8

*Con Fatoz*  
*Chorus Cantata*

Si - òn en -

Si - òn en -

De Si - òn en -

De Si - òn en -

Si - òn en - tre sus mu - ros

Handwritten musical score for measures 9 through 12. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten signature, "Antonio Carlos", is visible at the bottom right of the system.

Handwritten musical score for measures 13 through 16. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten signature, "Antonio Carlos", is visible at the bottom right of the system.

Handwritten musical score for measures 9 through 12. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten signature, "Antonio Carlos", is visible at the bottom right of the system.

Handwritten musical score for measures 13 through 16. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten signature, "Antonio Carlos", is visible at the bottom right of the system.

Handwritten musical score for "The Rose Tree" on four staves. The score includes a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on the first staff, with the lyrics "The Rose Tree" written below it. The accompaniment is written on the second, third, and fourth staves. The score is divided into four measures, with measure numbers 9, 10, 11, and 12 written above the first staff. The notation includes various musical symbols such as notes, rests, and bar lines.

9. 10. 11. 12.

13 14 15 16

*franz lehár*  
*the merry widow*

Handwritten signature: *Handwritten signature*

13 14 15 16

The image shows four staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation is handwritten and appears to be a sequence of notes, possibly a scale or a short melody, written across the four staves. The staves are numbered 13, 14, 15, and 16 at the bottom.

Handwritten musical score for measures 17-20. The score is written on four staves (treble and bass clefs). Measure numbers 17, 18, 19, and 20 are indicated at the top of each staff. The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten signature is visible at the bottom right of the page.

Handwritten musical score for measures 21-24. The score is written on four staves (treble and bass clefs). Measure numbers 21, 22, 23, and 24 are indicated at the top of each staff. The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten signature is visible at the bottom right of the page.

Handwritten musical score for measures 17-20. The score is written on four staves (treble and bass clefs). Measure numbers 17, 18, 19, and 20 are indicated at the top of each staff. The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten signature is visible at the bottom right of the page.

Handwritten musical score for measures 21-24. The score is written on four staves (treble and bass clefs). Measure numbers 21, 22, 23, and 24 are indicated at the top of each staff. The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten signature is visible at the bottom right of the page.

17 18 19 20

*C. J. P. 1912*

21 22 23 24

*C. J. P. 1912*

17 18 19 20

Re - di - mi - dos e - xul - tad De  
 Re - di - mi - dos e - xul - tad De  
 Re - di - mi - dos e - xul - tad De

*C. J. P. 1912*

21 22 23 24

Si - ñ en - tre sus mu - ros

*C. J. P. 1912*

Handwritten musical score for measures 25-28. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten annotation "Allegretto (Moderato)" is present below the staves.

Measures 25, 26, 27, and 28 are indicated by numbers in boxes above the staves.

Handwritten musical score for measures 29-32. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten annotation "Allegretto (Moderato)" is present below the staves.

Measures 29, 30, 31, and 32 are indicated by numbers in boxes above the staves. Measure 32 is marked "FINE".

Handwritten musical score for measures 25-28. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten annotation "Allegretto (Moderato)" is present below the staves.

Measures 25, 26, 27, and 28 are indicated by numbers in boxes above the staves.

Handwritten musical score for measures 29-32. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten annotation "Allegretto (Moderato)" is present below the staves.

Measures 29, 30, 31, and 32 are indicated by numbers in boxes above the staves. Measure 32 is marked "FINE".

Handwritten musical score for "The Land of the Living" by Gustav Mahler. The score is written on four staves, each with a measure number (25, 26, 27, 28) in the left margin. The notation includes various musical symbols such as notes, rests, and slurs. The signature "Gustav Mahler" is written in the bottom right corner.

A musical score for the song "The Rose Tree". The score is written for four voices: Soprano, Alto, Tenor, and Bass. The music is in 4/4 time and consists of four measures, numbered 25 to 28. The lyrics are: "The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree." The melody is simple and repetitive, with the Soprano and Alto parts having a higher range than the Tenor and Bass parts. The Tenor and Bass parts have a lower range than the Soprano and Alto parts. The lyrics are written below the Tenor and Bass staves.

Handwritten musical score for "The Song of the Lark" by George F. Root, Jr. The score is written on four staves. The first staff is for the vocal part, and the other three are for piano accompaniment. The music is in 4/4 time and G major. The score includes measures 29 through 32, ending with a "FINE" marking. The piano part features a prominent arpeggiated figure in the right hand and a supporting bass line in the left hand. The vocal line enters in measure 30 and continues through measure 32.

[illegible]

33 34 35 36

Handwritten signature: *Antonio Cruz-Gonzalez*

37 38 39 40

Handwritten signature: *Antonio Cruz-Gonzalez*

33 piano 34 35 36

Handwritten signature: *Antonio Cruz-Gonzalez*

37 38 39 40 forte

Handwritten signature: *Antonio Cruz-Gonzalez*



33 piano 34 35 36 forte

piano forte

piano forte

piano forte

piano forte

Antonio  
García

37 piano 38 39 40 forte

piano forte

piano forte

piano forte

piano forte

Antonio  
García

33 34 35 36

Que vües - tra pros - pe - ni - dad

Que vües - tra pros - pe - ni - dad

Que vües - tra pros - pe - ni - dad

Que vües - tra pros - pe - ni - dad

Antonio  
García

37 38 39 40

Se - gu - raes - tá de ver - dad Es ca

Se - gu - raes - tá de ver - dad

Se - gu - raes - tá de ver - dad

Se - gu - raes - tá de ver - dad

Antonio  
García

41 42 43 44

Guitar Solo

45 46 47 48

Guitar Solo

41 42 43 44

Guitar Solo

45 46 47 48

Guitar Solo

41 42 43 44

*Juan Antonio Contreras*

45 46 47 48

*Juan Antonio Contreras*

41 42 43 44

bal vuestro fu - tu ro Es  
Es ca - bal vuestro fu - tu ro Ca  
Es ca - bal vuestro fu - tu ro Es ca

*Juan Antonio Contreras*

45 46 47 48

Es ca - bal vuestro fu - tu ro Es ca  
bal vuestro fu - tu ro Es ca  
bal vuestro fu - tu ro Es ca  
bal vuestro fu - tu ro Es ca

*Juan Antonio Contreras*

Handwritten musical score for measures 49-52. The score is written on four staves (treble and bass clefs). Measures 49 and 50 are empty. Measures 51 and 52 contain a single note on the first staff, which is a whole note G4. The rest of the staves are empty.

Handwritten annotation: *Am Ende abwärts*

Handwritten musical score for measures 53-56. The score is written on four staves (treble and bass clefs). Measures 53 and 54 are empty. Measures 55 and 56 contain a single note on the first staff, which is a whole note G4. The rest of the staves are empty.

Handwritten annotation: *Am Ende abwärts*

Handwritten musical score for measures 49-52. The score is written on four staves (treble and bass clefs). Measures 49 and 50 contain a single note on the first staff, which is a whole note G4. Measures 51 and 52 contain a single note on the first staff, which is a whole note G4. The rest of the staves are empty.

Handwritten annotation: *Am Ende abwärts*

Handwritten musical score for measures 53-56. The score is written on four staves (treble and bass clefs). Measures 53 and 54 contain a single note on the first staff, which is a whole note G4. Measures 55 and 56 contain a single note on the first staff, which is a whole note G4. The rest of the staves are empty.

Handwritten annotation: *Am Ende abwärts*

49 50 51 52

tra  
bal

Gustavo Cruz

49 50 51 52

tra  
bal

Gustavo Cruz

53 54 55 56

dad  
bal

Gustavo Cruz

53 54 55 56


dad  
bal

Gustavo Cruz

Handwritten musical score for "Der Schatz" by Carl Maria von Weber. The score is written on four systems of five staves each. The first system has a treble clef and a key signature of one flat. The second system has a bass clef. The third system has a treble clef. The fourth system has a bass clef. The score is handwritten and includes a signature "Carl Maria von Weber" at the bottom right.

Handwritten notes on the left margin:

*Handwritten:*  
57-60  
Cantata 102



*Guten Morgen,  
lieber Kaiser!*

61 62 63 64

The image shows a handwritten musical score for a piece titled "Guten Morgen, lieber Kaiser!". The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The music is written in a simple, handwritten style. The first staff contains measures 61 and 62. The second staff contains measures 63 and 64. The third and fourth staves continue the melody. The music is written in a simple, handwritten style. The first staff contains measures 61 and 62. The second staff contains measures 63 and 64. The third and fourth staves continue the melody. The music is written in a simple, handwritten style.

57 58 59 60

Antonio Contreras

61 62 63 64

Antonio Contreras

57 58 59 60

ro Es tu - ro Es ca - bal vues tro fu - tu

Antonio Contreras

61 62 63 64

bal vues tro fu - tu ro ro vuestro fu - tu ro ro Es ca - bal vues tro fu - tu ro Ca - bal vues - tro fu - ro

Antonio Contreras

65 66 67 68

Handwritten notes: *Antony*  
*Corvus*  
*Corvus*

69 70 71 72

Handwritten notes: *Antony*  
*Corvus*  
*Corvus*

65 66 67 68

Handwritten notes: *Antony*  
*Corvus*  
*Corvus*

69 70 71 72

Handwritten notes: *Antony*  
*Corvus*  
*Corvus*



65 66 67 68

Antony (1) 12m 42s

65 66 67 68

Re - di - mi - dos e - xul - tad De  
 Re - di - mi - dos e - xul - tad De  
 Re - di - mi - dos e - xul - tad  
 Re - di - mi - dos e - xul - tad

Antony (1) 12m 42s

69 70 71 72

Antony (1) 12m 42s

69 70 71 72

Si - òn en - tre sus mu - ros  
 Si - òn en - tre sus mu - ros  
 De Si - òn en - tre sus mu - ros  
 De Si - òn en - tre sus mu - ros

Antony (1) 12m 42s

Handwritten musical score for measures 73-76. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten annotation "Cantata" is visible below the staves.

Handwritten musical score for measures 77-80. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten annotation "Cantata" is visible below the staves.

Handwritten musical score for measures 73-76. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten annotation "Cantata" is visible below the staves.

Handwritten musical score for measures 77-80. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten annotation "Cantata" is visible below the staves.

Handwritten musical score for measures 73-76. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and slurs. The signature "Antonín Dvořák" is visible at the bottom right of the system.

Handwritten musical score for measures 73-76. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and slurs. The signature "Antonín Dvořák" is visible at the bottom right of the system.

Handwritten musical score for measures 77-80. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and slurs. The signature "Antonín Dvořák" is visible at the bottom right of the system.

Handwritten musical score for measures 77-80. The score is written on four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and slurs. The signature "Antonín Dvořák" is visible at the bottom right of the system.

81 82 83 84

*Chorus*  
*Chorus*  
*Chorus*

85 86 87 88

*Chorus*  
*Chorus*  
*Chorus*

81 82 83 84

*Chorus*  
*Chorus*  
*Chorus*

85 86 87 88

*Chorus*  
*Chorus*  
*Chorus*

81 82 83 84

Antonín Dvořák

81 82 83 84

Re - di - mi - dos e - xul - tad De

Antonín Dvořák

85 86 87 88

Antonín Dvořák

85 86 87 88

Si - òn en tre sus mu - ros

Antonín Dvořák

89 90 91 92

Antonio Dominguez

93 94 95 96

Antonio Dominguez

89 90 91 92

Antonio Dominguez

93 94 95 96

Antonio Dominguez

89 90 91 92

Gustav  
Gustav

89 90 91 92

93 94 95 96

Gustav  
Gustav

93 94 95 96

97 98 99 100

Handwritten signature: *Antonio Bruni*

This block contains four empty musical staves for measures 97, 98, 99, and 100. The staves are arranged in a system with four parts. A handwritten signature, "Antonio Bruni", is written across the bottom of the system.

97 98 99 100

Handwritten signature: *Antonio Bruni*

This block contains musical notation for measures 97, 98, 99, and 100. The notation is written on four staves. Measures 97 and 98 are marked "piano" and feature a melodic line with a slur. Measures 99 and 100 are marked "forte" and feature a more active melodic line. A handwritten signature, "Antonio Bruni", is written across the bottom of the system.

101 102 103 104

Handwritten signature: *Antonio Bruni*

This block contains four empty musical staves for measures 101, 102, 103, and 104. The staves are arranged in a system with four parts. A handwritten signature, "Antonio Bruni", is written across the bottom of the system.

101 102 103 104

Handwritten signature: *Antonio Bruni*

This block contains musical notation for measures 101, 102, 103, and 104. The notation is written on four staves. Measures 101 and 102 are marked "piano" and feature a melodic line with a slur. Measures 103 and 104 are marked "forte" and feature a more active melodic line. A handwritten signature, "Antonio Bruni", is written across the bottom of the system.



97 piano 98 99 100

piano piano piano piano forte

*de tunc  
quiesce  
ad n. 2*

101 102 103 104

piano forte

*de tunc  
quiesce  
ad n. 2*

97 98 99 100

Que vides - tra pros pe - ri - dad

Que vides - tra pros pe - ri - dad

Que vides - tra pros pe - ri - dad

Que vides - tra pros - pe - ri - dad

*de tunc  
quiesce  
ad n. 2*

101 102 103 104

Se - gu - raes - ta de veer - dad

Se - gu - raes - ta de veer - dad

Se - gu - raes - ta de veer - dad

Se - gu - raes - ta de veer - dad

*de tunc  
quiesce  
ad n. 2*

105 106 107 108

Antony  
Graham Davis

109 110 111 112

Antony  
Graham Davis

105 106 107 108

Antony  
Graham Davis

109 110 111 112

Antony  
Graham Davis

105 forte

106

107

108

forte

*Antonio  
García  
Carrizosa*

This block contains the musical notation for measures 105 through 108. It is written for four staves (treble and bass clef). The music is marked 'forte'. Measure 105 begins with a forte dynamic. Measures 106 and 107 are also marked 'forte'. Measure 108 continues the melodic line. The notation includes various note values, rests, and slurs. A handwritten signature 'Antonio García Carrizosa' is present at the bottom right of the system.

105

106

107

108

*Antonio  
García  
Carrizosa*

This block contains the musical notation for measures 105 through 108, including lyrics. The lyrics are: 'Es ca - bal', 'vues tro fu - tu', 'ro Es ca', 'bal', 'Es ca - bal', 'vues tro fu - tu', 'ro Es ca', 'bal', 'Es ca - bal', 'vues tro fu - tu', 'ro Es ca', 'bal'. The notation is for four staves. A handwritten signature 'Antonio García Carrizosa' is present at the bottom right of the system.

109

110

111

112

*Antonio  
García  
Carrizosa*

This block contains the musical notation for measures 109 through 112. It is written for four staves. The notation includes various note values, rests, and slurs. A handwritten signature 'Antonio García Carrizosa' is present at the bottom right of the system.

109

110

111

112

*Antonio  
García  
Carrizosa*

This block contains the musical notation for measures 109 through 112, including lyrics. The lyrics are: 'bal', 'Es ca - bal', 'vues tro fu - tu', 'ro Es ca', 'bal', 'Es ca - bal', 'vues tro fu - tu', 'ro Es ca', 'bal', 'Es ca - bal', 'vues tro fu - tu', 'ro Es ca', 'bal'. The notation is for four staves. A handwritten signature 'Antonio García Carrizosa' is present at the bottom right of the system.

113 114 115 116

Antonio Carlos

117 118 119 120

Antonio Carlos

113 114 115 116

Antonio Carlos

117 118 119 120

Antonio Carlos

113 114 115 116

Antonio Chaves Lora

This block contains the musical notation for measures 113 through 116. It features four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The music is in 4/4 time and G major. Measures 113 and 114 show the vocalists entering with a melodic line, while the piano provides a harmonic accompaniment. Measures 115 and 116 continue the melodic development. A handwritten signature 'Antonio Chaves Lora' is visible at the bottom right of the page.

113 114 115 116

Antonio Chaves Lora

bal vues tro fu - tu ro Es ca  
bal vues tro fu - tu ro Es ca  
bal vues tro fu - tu ro Es ca  
tu - ro Es ca - bal vues tro fu - tu

This block contains the musical notation for measures 113 through 116, including lyrics. The lyrics are: 'bal vues tro fu - tu ro Es ca'. The vocal parts are written in a stylized, handwritten font. The piano accompaniment is also present. A handwritten signature 'Antonio Chaves Lora' is visible at the bottom right of the page.

117 118 119 120

Antonio Chaves Lora

This block contains the musical notation for measures 117 through 120. It features four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The music is in 4/4 time and G major. Measures 117 and 118 show the vocalists entering with a melodic line, while the piano provides a harmonic accompaniment. Measures 119 and 120 continue the melodic development. A handwritten signature 'Antonio Chaves Lora' is visible at the bottom right of the page.

117 118 119 120

Antonio Chaves Lora

bal vues tro fu - tu ro Es ca  
bal vues tro fu - tu ro Es ca  
bal vues tro fu - tu ro Es ca  
ro Es ca - bal vues tro fu - tu

This block contains the musical notation for measures 117 through 120, including lyrics. The lyrics are: 'bal vues tro fu - tu ro Es ca'. The vocal parts are written in a stylized, handwritten font. The piano accompaniment is also present. A handwritten signature 'Antonio Chaves Lora' is visible at the bottom right of the page.

121 122 123 124

Antonio Quintanilla

125 126 127 128 Da Capo

Antonio Quintanilla

121 122 123 124

Antonio Quintanilla

125 126 127 128 Da Capo

Antonio Quintanilla

121 122 123 124

Antonio Garza

121 122 123 124

bal ro Es ca - bal vues tro fu Ca - bal tu ro Es ca - bal vues tro fu bal vues tro fu

Antonio Garza

125 126 127 128 Da Capo

Antonio Garza

125 126 127 128 Da Capo

tu - ro Es ca - bal vues tro fu - ro tu - ro Es ca - bal vues tro fu - ro tu - ro Es ca - bal vues tro fu - ro tu - ro Es ca - bal vues tro fu - ro

Antonio Garza

**CANTATA BWV 030**

**PARTE I**

**J . S . BACH**

**2º EDICION**

**CORO INICIAL Nº 01**

**PARTITURA DE PERCUSION**

**(Trompeta I,II,III y Timpani)**

**PAGINAS : 089 – 104**



DIRECCION - CANTATA BWV 030 - I - CORO INICIAL N° 01 (2ª ED.)

PARTE I

J.S.BACH

1 2 3 4

Tr.I

Tr.II

Tr.III

Timpani

*Antonio Arriaga*

5 6 7 8

Tr.I

Tr.II

Tr.III

Timpani

*Antonio Arriaga*

9 10 11 12

Handwritten signature: Antonio Carlos

This block contains the first system of a musical score, measures 9 through 12. It is written for four staves: two treble clefs and two bass clefs. Measures 9-11 feature a consistent rhythmic pattern of eighth and sixteenth notes. In measure 12, the melody in the top two staves rises to a higher pitch. The bass line continues with a steady eighth-note pattern. A handwritten signature, "Antonio Carlos", is centered below the staves.

13 14 15 16

Handwritten signature: Antonio Carlos

This block contains the second system of a musical score, measures 13 through 16. The notation continues on the same four-staff format. Measures 13-15 show a melodic progression with some chromaticism, including a sharp sign in measure 14. Measure 16 concludes the system with a final melodic phrase. A handwritten signature, "Antonio Carlos", is centered below the staves.

17 18 19 20

*Antonio  
Arriaga*

21 22 23 24

*Antonio  
Arriaga*

25 26 27 28

Handwritten signature: *Armando Cruz Solari*

This block contains the first system of a musical score, spanning measures 25 to 28. It consists of four staves: three treble clefs and one bass clef. The notation is in 4/4 time, featuring eighth and sixteenth notes with rests. The signature 'Armando Cruz Solari' is written in cursive below the staves.

29 30 31 32 FINE

Handwritten signature: *Armando Cruz Solari*

This block contains the second system of the musical score, spanning measures 29 to 32. It also consists of four staves (three treble, one bass). Measures 29-31 continue the melodic and harmonic patterns, while measure 32 concludes with a 'FINE' marking. The signature 'Armando Cruz Solari' is repeated below the staves.

33 34 35 36

A musical score for four staves (treble and bass clefs) across four measures. Each measure contains a whole rest on the top staff and a whole rest on the bottom staff. The staves are empty except for the rests.

*Antonio  
Díaz*

37 38 39 40

A musical score for four staves (treble and bass clefs) across four measures. Each measure contains a whole rest on the top staff and a whole rest on the bottom staff. The staves are empty except for the rests.

*Antonio  
Díaz*

41

42

43

44

A musical score for measures 41 through 44. It consists of four staves, each with a treble clef. Each staff contains a single horizontal line, indicating a whole rest. Below the staves, there is a handwritten signature that reads "Antonio" and "Gomez" with a flourish.

45

46

47

48

A musical score for measures 45 through 48. It consists of four staves, each with a treble clef. Each staff contains a single horizontal line, indicating a whole rest. Below the staves, there is a handwritten signature that reads "Antonio" and "Gomez" with a flourish.

49

50

51

52

Handwritten signature: *Am. Louis*  
JUN 2001  
*Am. Louis*

53

54

55

56

Handwritten signature: *Am. Louis*  
JUN 2001  
*Am. Louis*





65 66 67 68

Handwritten musical score for measures 65 through 68. The score is written on four staves (treble and bass clefs). Measure 65 is a whole rest on all staves. Measure 66 contains a half note G4, a half note F#4, and a half note E4 in the treble, and a half note D4, a half note C4, and a half note B2 in the bass. Measure 67 contains a half note D5, a half note C5, and a half note B4 in the treble, and a half note A4, a half note G4, and a half note F#4 in the bass. Measure 68 contains a half note E5, a half note D5, and a half note C5 in the treble, and a half note B4, a half note A4, and a half note G4 in the bass.

*Antônio Carlos*  
*Arroz*

69 70 71 72

Handwritten musical score for measures 69 through 72. The score is written on four staves (treble and bass clefs). Measure 69 is a whole rest on all staves. Measure 70 contains a half note G4, a half note F#4, and a half note E4 in the treble, and a half note D4, a half note C4, and a half note B2 in the bass. Measure 71 contains a half note D5, a half note C5, and a half note B4 in the treble, and a half note A4, a half note G4, and a half note F#4 in the bass. Measure 72 contains a half note E5, a half note D5, and a half note C5 in the treble, and a half note B4, a half note A4, and a half note G4 in the bass.

*Antônio Carlos*  
*Arroz*

73 74 75 76

Handwritten signature: Antonio Garcia

This block contains a musical score for measures 73 through 76. It is written on four staves (treble and bass clefs). The notation consists of eighth and sixteenth notes, often beamed together. Measure 73 starts with a treble clef and a key signature of one flat. The signature 'Antonio Garcia' is written in cursive below the staves.

77 78 79 80

Handwritten signature: Antonio Garcia

This block contains a musical score for measures 77 through 80. It is written on four staves (treble and bass clefs). The notation includes eighth, sixteenth, and quarter notes. Measure 77 starts with a treble clef and a key signature of one flat. The signature 'Antonio Garcia' is written in cursive below the staves.

81 82 83 84

Antonio Estrada

85 86 87 88

Antonio Estrada

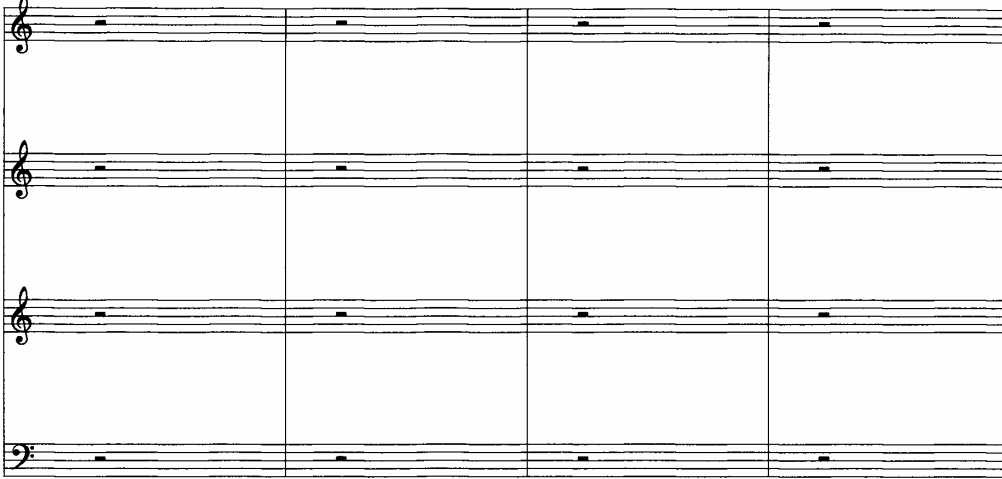
89 90 91 92

Antonio Cruz Lariz

93 94 95 96

Antonio Cruz Lariz

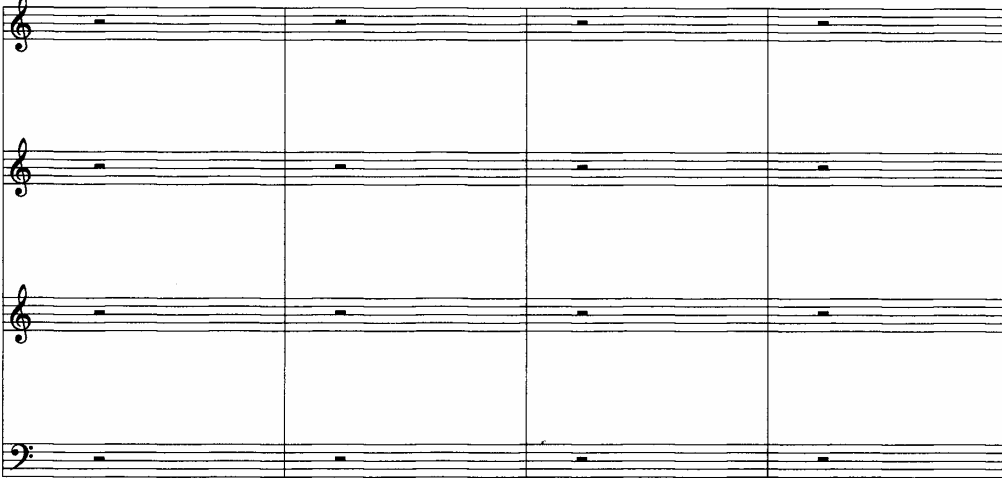
97 98 99 100



Handwritten signature: Antonio Cruz Liz


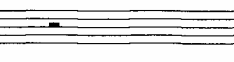
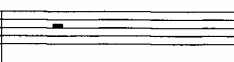
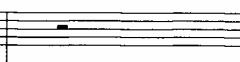




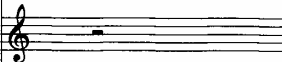
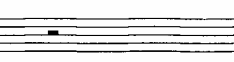
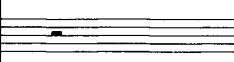
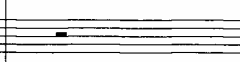
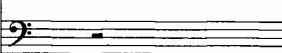
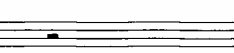
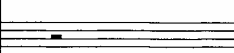

This block contains a musical score for measures 97 through 100. It consists of four staves, each with a treble clef. Each staff has a single horizontal line in the middle of the staff, indicating a whole rest. Below the staves, there is a handwritten signature that reads "Antonio Cruz Liz" with a stylized flourish underneath.

101 102 103 104



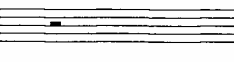
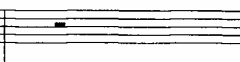
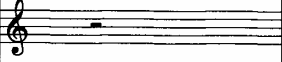



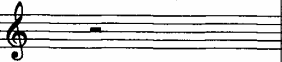

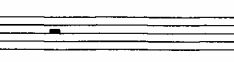
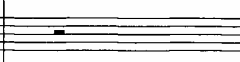
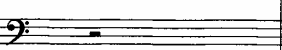
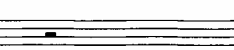
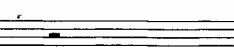
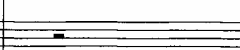


Handwritten signature: Antonio Cruz Liz

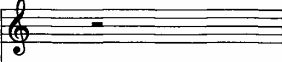
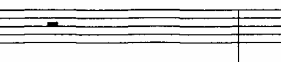
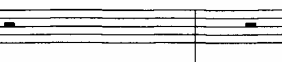
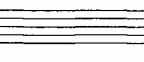

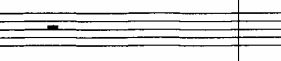

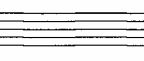
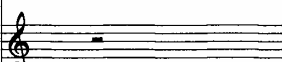
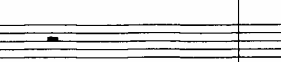


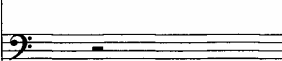
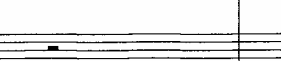
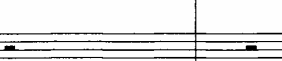
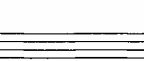
This block contains a musical score for measures 101 through 104. It consists of four staves, each with a treble clef. Each staff has a single horizontal line in the middle of the staff, indicating a whole rest. Below the staves, there is a handwritten signature that reads "Antonio Cruz Liz" with a stylized flourish underneath.

105	106	107	108
			
			
			
			



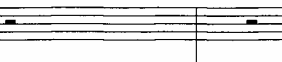
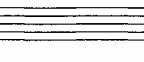

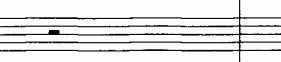
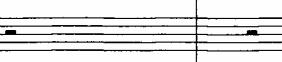
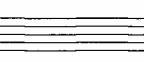
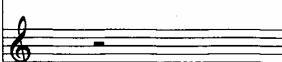

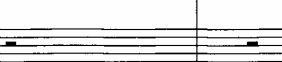
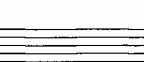

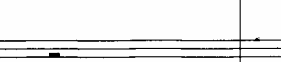

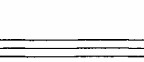
*Antonio*  
*Gruber* *daniz*

109	110	111	112
			
			
			
			

*Antonio*  
*Gruber* *daniz*

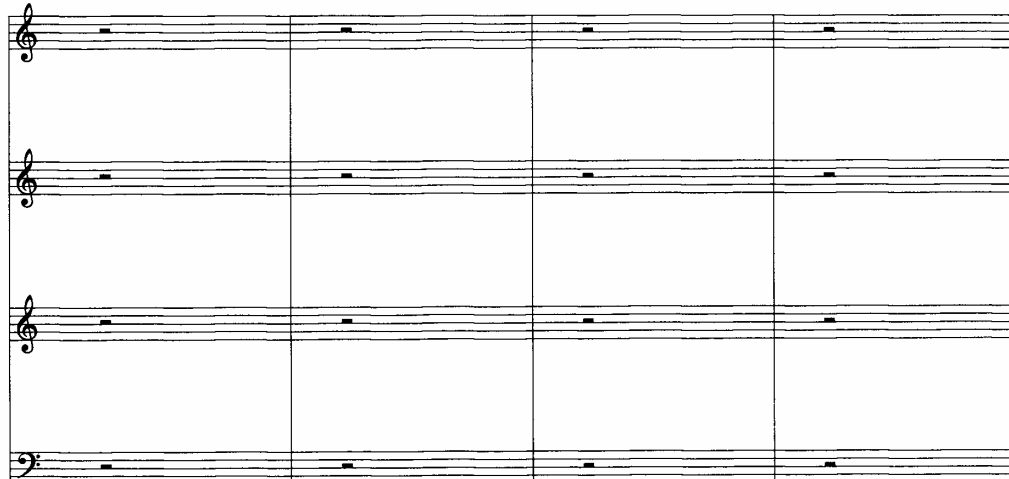
113	114	115	116
			
			
			
			

Antonio  
6 JUN 2011  
Gustavo Ruiz

117	118	119	120
			
			
			
			

Antonio  
6 JUN 2011  
Gustavo Ruiz

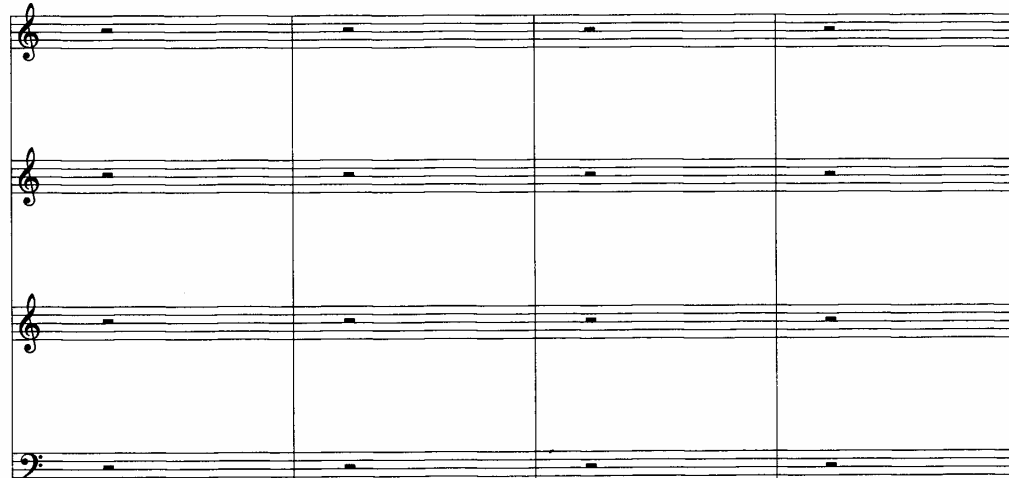
121 122 123 124



Antônio Carlos

This block contains a musical score for measures 121 through 124. It consists of four staves, each with a treble clef. Each staff has a single horizontal line in the first measure of each measure box, indicating a whole rest. Below the staves, the name "Antônio Carlos" is written in a cursive signature.

125 126 127 128 Da Capo



Antônio Carlos

This block contains a musical score for measures 125 through 128. It consists of four staves, each with a treble clef. Each staff has a single horizontal line in the first measure of each measure box, indicating a whole rest. The measure 128 is labeled "Da Capo". Below the staves, the name "Antônio Carlos" is written in a cursive signature.



**CANTATA BWV 030**

**PARTE I**

**J . S . BACH**

**2º EDICION**

**CORO INICIAL Nº 01**

**PARTITURA DE MADERAS**

***(Flautas I,II y Oboes I,II)***

**PAGINAS : 106 – 121**

DIRECCION - CANTATA BWV 030 - I - CORO INICIAL N° 01 (2ª ED.)

PARTE I

J.S.BACH

Handwritten annotation: *Per lo più  
Crescendo*

1 2 3 4

Flauta I

Flauta II

Oboe I

Oboe II

Handwritten annotation: *Per lo più  
Crescendo*

5 6 7 8

Antonio  
6-JUN-2011  
Arce de la Cruz

9 10 11 12

Musical score for measures 9-12, featuring four staves in treble clef with a key signature of one sharp (F#). The notation includes quarter notes, eighth notes, and sixteenth notes, with various phrasing slurs and articulation marks. Measure 12 includes a trill symbol.

Antonio  
6-JUN-2011  
Arce de la Cruz

13 14 15 16

Musical score for measures 13-16, continuing the four-staff system. The notation includes more complex rhythmic patterns such as sixteenth and thirty-second notes, along with slurs and phrasing marks. Measure 16 ends with a final cadence.

Antonio  
Gonzalez  
1985-2001

17 18 19 20

Four staves of music in G major (one sharp). Measures 17-20 show a melodic line in the upper staves and a supporting bass line in the lower staves. The melody consists of eighth and quarter notes, often beamed together. Measure 20 ends with a half note G4.

Antonio  
Gonzalez  
1985-2001

21 22 23 24

Four staves of music in G major. Measures 21-24 continue the melodic and harmonic development. Measures 21 and 22 feature more complex rhythmic patterns with beamed eighth notes. Measure 24 concludes with a half note G4 in the upper staff and a whole rest in the lower staff.

Antonio  
6 JUN 2011  
Orquesta

25 26 27 28

Four staves of music in G major (one sharp). Measures 25-28 show a rhythmic pattern of eighth and sixteenth notes with various phrasing slurs and ties.

Antonio  
6 JUN 2011  
Orquesta

29 30 31 32 FINE

Four staves of music in G major. Measures 29-31 continue the rhythmic pattern, while measure 32 concludes with a whole note chord and the word 'FINE'.

Antonio  
6 JUN 2011  
Cruzeiro

33 piano 34 35 36

piano

piano

piano

piano

This block contains the musical notation for measures 33 through 36. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with the word 'piano'. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. Measure 36 ends with a double bar line.

Antonio  
6 JUN 2011  
Cruzeiro

37 38 39 40 forte

forte

forte

forte

forte

This block contains the musical notation for measures 37 through 40. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with the word 'forte'. The notation includes various note values and rests, with some notes beamed together. Measure 40 ends with a double bar line.

Antonio  
6 JUN 1971  
Ortiz-Lopez

41 42 43 44

Four staves of music in G major (one sharp). Measures 41-42 feature a rhythmic pattern of eighth and sixteenth notes. Measures 43-44 feature a pattern of eighth notes and quarter notes. The notation includes various rests and accidentals.

Antonio  
6 JUN 1971  
Ortiz-Lopez

45 46 47 48

Four staves of music in G major. Measures 45-46 continue the rhythmic patterns from the previous system. Measures 47-48 introduce a new rhythmic pattern with more frequent sixteenth notes. The notation includes various rests and accidentals.

Antonio  
10 de Jun 2011  
Quem tá lá

49 50 51 52

Four staves of music in G major (one sharp). Measures 49-52 show a progression of chords and melodic lines. Measure 49 has a whole note chord. Measure 50 has a half note chord. Measure 51 has a half note chord. Measure 52 has a half note chord. The melody is in the first staff, with other staves providing harmonic support.

Antonio  
10 de Jun 2011  
Quem tá lá

53 54 55 56

Four staves of music in G major (one sharp). Measures 53-56 show a progression of chords and melodic lines. Measure 53 has a half note chord. Measure 54 has a half note chord. Measure 55 has a half note chord. Measure 56 has a half note chord. The melody is in the first staff, with other staves providing harmonic support.



*Antonio*  
6. Juni 2016  
*Gruber-Götz*

57 58 59 60



Handwritten musical score for measures 57-60. The score is written on four staves in treble clef with a key signature of one sharp (F#). Measures 57 and 58 show a melodic line in the first staff and a supporting line in the second staff. Measures 59 and 60 continue this pattern. The notation includes eighth and sixteenth notes, rests, and slurs.

*Antonio*  
6. Juni 2016  
*Gruber-Götz*

61 62 63 64

Handwritten musical score for measures 61-64. The score is written on four staves in treble clef with a key signature of one sharp (F#). Measures 61 and 62 show a melodic line in the first staff and a supporting line in the second staff. Measures 63 and 64 continue this pattern. The notation includes eighth and sixteenth notes, rests, and slurs.

Armed and Dangerous

  
 26 JUN. 2011  


A musical score for the song 'The Rose Tree'. It consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a common time signature (C). The score is divided into four measures, each labeled with a measure number in a box: 69, 70, 71, and 72. The melody is written on the top staff, and the accompaniment is written on the bottom three staves. The melody features a mix of eighth and sixteenth notes, often beamed together. The accompaniment consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including sixteenth notes and rests. The overall style is that of a traditional folk song.

Antonio  
P. 9. 10. 11. 2011  
Arriaga 1572

73 74 75 76

Musical score for measures 73-76. The score is written on four staves in G major (one sharp). Measures 73 and 74 feature a melody in the upper staves with a bass line in the lower staves. Measures 75 and 76 show a more complex texture with trills (tr) in the upper staves and a bass line in the lower staves.

Antonio  
P. 9. 10. 11. 2011  
Arriaga 1572

77 78 79 80

Musical score for measures 77-80. The score is written on four staves in G major (one sharp). Measures 77 and 78 feature a melody in the upper staves with a bass line in the lower staves. Measures 79 and 80 show a more complex texture with trills (tr) in the upper staves and a bass line in the lower staves.

*Antonio*  
6 JUN 2011  
*Amelia Carriz*

81 82 83 84

This block contains the musical notation for measures 81 through 84. It is written on four staves in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and phrasing slurs. Measure 81 starts with a quarter note, followed by eighth notes. Measures 82 and 83 feature more complex rhythmic patterns with eighth and sixteenth notes. Measure 84 concludes the phrase with a half note and a quarter note.

*Antonio*  
6 JUN 2011  
*Amelia Carriz*

85 86 87 88

This block contains the musical notation for measures 85 through 88. It continues on four staves in the same key signature. Measures 85 and 86 show a continuation of the melodic line with eighth notes. Measure 87 introduces a trill on a note, indicated by a 'tr' symbol. Measure 88 features a dense passage of sixteenth notes. The notation uses various note values, rests, and phrasing slurs throughout.

*Au Fauré*  
8 JUN. 2019  
*Quintet Classique*

89 90 91 92

This block contains the musical notation for measures 89 through 92. It consists of four staves, all in treble clef and the key of D major (indicated by two sharps). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Measure 92 ends with a double bar line.

*Au Fauré*  
8 JUN. 2019  
*Quintet Classique*

93 94 95 96

This block contains the musical notation for measures 93 through 96. It consists of four staves, all in treble clef and the key of D major. Measures 93, 94, and 95 feature dense, continuous sixteenth-note passages across all staves. Measure 96 concludes the section with a double bar line.

*Antônio Carlos*  
10 JUN 1911  
*Exm. de 1912*

97 piano 98 99 100 forte

This block contains the musical notation for measures 97 through 100. It consists of four staves. Measures 97, 98, and 99 are marked 'piano' and feature a melodic line with eighth and sixteenth notes, often beamed together. Measure 100 is marked 'forte' and continues the melodic pattern with a more active, sixteenth-note texture. The key signature has one sharp (F#).

*Antônio Carlos*  
10 JUN 1911  
*Exm. de 1912*

101 piano 102 103 104 forte

This block contains the musical notation for measures 101 through 104. It consists of four staves. Measures 101, 102, and 103 are marked 'piano' and show a continuation of the melodic development. Measure 104 is marked 'forte' and features a more complex, sixteenth-note melodic passage. The key signature remains one sharp (F#).

*Antônio*  
1-9 JUN-2011  
*Graciele D'Almeida*

105 106 107 108

Four staves of music in G major (one sharp). Measures 105-108 are shown. The notation includes eighth and quarter notes, rests, and ties across the staves.

*Antônio*  
1-9 JUN-2011  
*Graciele D'Almeida*

109 110 111 112

Four staves of music in G major (one sharp). Measures 109-112 are shown. The notation includes eighth and quarter notes, rests, and ties across the staves.

Antonio  
8 JUN 2011  
Cruz de la Cruz

113 114 115 116

This block contains the musical notation for measures 113 through 116. It is arranged in a four-staff system. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and slurs. Measure 113 shows a complex rhythmic pattern with sixteenth and thirty-second notes. Measures 114 and 115 feature more sustained notes with slurs, while measure 116 concludes with a final note and a fermata.

Antonio  
8 JUN 2011  
Cruz de la Cruz

117 118 119 120

This block contains the musical notation for measures 117 through 120, continuing the four-staff system. The notation is consistent with the previous measures, featuring treble clefs and a one-sharp key signature. Measures 117 and 118 show a continuation of the melodic lines with slurs. Measures 119 and 120 provide a resolution to the musical phrases, with measure 120 ending on a final note.



*Antonio*  
06 JUL 2011  
*Struett*

121 122 123 124

This block contains the musical notation for measures 121 through 124. It is written on four staves in treble clef with a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, often beamed together in groups of four. Measure 121 starts with a treble clef and a sharp sign. Measures 122, 123, and 124 continue the melodic line across the staves. The notation is handwritten and includes some corrections.

*Antonio*  
06 JUL 2011  
*Struett*

125 126 127 128 Da Capo

This block contains the musical notation for measures 125 through 128. It is written on four staves in treble clef with a key signature of one sharp (F#). Measures 125, 126, and 127 contain melodic lines with eighth and sixteenth notes. Measure 128 is marked "Da Capo" and contains whole rests on all four staves. The notation is handwritten and includes some corrections.

**CANTATA BWV 030**

**PARTE I**

**J . S . BACH**

**2ª EDICION**

**CORO INICIAL Nº 01**

**PARTITURA DE CUERDAS**

**(Violines I,II , Viola y Continuo/Organo)**

**PAGINAS : 123 – 138**

DIRECCION - CANTATA BWV 030 - I - CORO INICIAL N° 01 (2ª ED.)

PARTE I

J.S.BACH

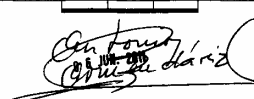
1 2 3 4

Violín I

Violín II

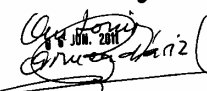
Viola

Organo Continuo



Handwritten signature: Antonio García

5 6 7 8



Handwritten signature: Antonio García

Handwritten musical score for measures 9 through 12. The score is written on four staves (treble and bass clefs) in G major (one sharp). The measures are numbered 9, 10, 11, and 12. The notation includes various note values, rests, and slurs. A handwritten signature, "Antonio Ruiz Garzón", is visible below the staves.

Handwritten musical score for measures 13 through 16. The score is written on four staves (treble and bass clefs) in G major (one sharp). The measures are numbered 13, 14, 15, and 16. The notation includes various note values, rests, and slurs. A handwritten signature, "Antonio Ruiz Garzón", is visible below the staves.

17 18 19 20

Handwritten signature: *Antonio*  
JUN 2011  
*Antonio*

This block contains the first system of a musical score, measures 17 through 20. It is written for a four-part vocal or instrumental ensemble in G major (one sharp). The notation is as follows:  
- Measure 17: Treble staves 1 and 2 have quarter notes G4, A4, B4, A4; Treble staff 3 has quarter notes G4, A4, B4, A4; Bass staff has quarter notes G3, A3, B3, A3.  
- Measure 18: Treble staves 1 and 2 have quarter notes G4, A4, B4, A4; Treble staff 3 has quarter notes G4, A4, B4, A4; Bass staff has quarter notes G3, A3, B3, A3.  
- Measure 19: Treble staves 1 and 2 have quarter notes G4, A4, B4, A4; Treble staff 3 has quarter notes G4, A4, B4, A4; Bass staff has quarter notes G3, A3, B3, A3.  
- Measure 20: Treble staves 1 and 2 have quarter notes G4, A4, B4, A4; Treble staff 3 has quarter notes G4, A4, B4, A4; Bass staff has quarter notes G3, A3, B3, A3.  
A handwritten signature "Antonio" with the date "JUN 2011" is written below the bass staff.

21 22 23 24

Handwritten signature: *Antonio*  
JUN 2011  
*Antonio*

This block contains the second system of a musical score, measures 21 through 24. It is written for a four-part vocal or instrumental ensemble in G major (one sharp). The notation is as follows:  
- Measure 21: Treble staves 1 and 2 have quarter notes G4, A4, B4, A4; Treble staff 3 has quarter notes G4, A4, B4, A4; Bass staff has quarter notes G3, A3, B3, A3.  
- Measure 22: Treble staves 1 and 2 have quarter notes G4, A4, B4, A4; Treble staff 3 has quarter notes G4, A4, B4, A4; Bass staff has quarter notes G3, A3, B3, A3.  
- Measure 23: Treble staves 1 and 2 have quarter notes G4, A4, B4, A4; Treble staff 3 has quarter notes G4, A4, B4, A4; Bass staff has quarter notes G3, A3, B3, A3.  
- Measure 24: Treble staves 1 and 2 have quarter notes G4, A4, B4, A4; Treble staff 3 has quarter notes G4, A4, B4, A4; Bass staff has quarter notes G3, A3, B3, A3.  
A handwritten signature "Antonio" with the date "JUN 2011" is written below the bass staff.

25 26 27 28

Handwritten signature: *Qu Louie Ariz Hariz*

This block contains the first system of a musical score, spanning measures 25 to 28. It is written for four staves in G major (one sharp). Measures 25 and 26 feature eighth-note patterns in the upper staves and quarter-note patterns in the lower staves. Measures 27 and 28 continue these patterns with some melodic variation. The signature 'Qu Louie Ariz Hariz' is written in cursive below the staves.

29 30 31 32 FINE

Handwritten signature: *Qu Louie Ariz Hariz*

This block contains the second system of the musical score, spanning measures 29 to 32. Measures 29 and 30 show a continuation of the eighth-note patterns. Measure 31 features a more active melodic line in the upper staves. Measure 32 concludes the piece with a whole note chord in the upper staves and a whole note bass line, marked 'FINE'. The signature 'Qu Louie Ariz Hariz' is written in cursive below the staves.

33 piano 34 35 36 forte

piano forte

piano forte

piano forte

Antonio Cruz Garza

37 piano 38 39 40 forte

piano forte

piano forte

piano forte

Antonio Cruz Garza

41 42 43 44

Handwritten signature: Antonio Cruz

This block contains the musical notation for measures 41 through 44. It is written on four staves (treble and bass clefs). The key signature has two sharps (F# and C#). Measures 41 and 43 feature eighth-note patterns with slurs. Measures 42 and 44 have longer note values with slurs. A handwritten signature, "Antonio Cruz", is written below the staves.

45 46 47 48

Handwritten signature: Antonio Cruz

This block contains the musical notation for measures 45 through 48. It is written on four staves (treble and bass clefs). The key signature has two sharps (F# and C#). Measures 45 and 47 feature eighth-note patterns with slurs. Measures 46 and 48 have longer note values with slurs. A handwritten signature, "Antonio Cruz", is written below the staves.



49 50 51 52

Handwritten signature: *Anton Bruckner*

This block contains the first system of a musical score, measures 49 through 52. It is written for four staves in G major (one sharp). Measures 49 and 50 feature a melodic line in the first staff with a slur, while the second staff has a rhythmic accompaniment. Measures 51 and 52 continue the melodic and rhythmic patterns. A handwritten signature, "Anton Bruckner", is written below the staves.

53 54 55 56

Handwritten signature: *Anton Bruckner*

This block contains the second system of the musical score, measures 53 through 56. The notation continues from the first system, with the first staff carrying the main melody and the other staves providing harmonic support. A handwritten signature, "Anton Bruckner", is written below the staves.

57 58 59 60

Handwritten signature: *Alfonso Martínez*

This block contains the first system of a musical score, measures 57 through 60. It is written for four staves in G major (one sharp). The notation includes various note values, rests, and slurs. A handwritten signature, "Alfonso Martínez", is written below the staves.

61 62 63 64

Handwritten signature: *Alfonso Martínez*

This block contains the second system of a musical score, measures 61 through 64. It continues the four-staff notation in G major. A handwritten signature, "Alfonso Martínez", is written below the staves.

65 66 67 68

Handwritten signature: *Antonio Cruz Ariz*

This block contains the first system of a musical score, measures 65 through 68. It is written for four staves in G major (one sharp). Measures 65 and 66 feature a melody in the first staff with a half note and a quarter note, while the other staves provide harmonic support with eighth and quarter notes. Measures 67 and 68 continue the melodic and harmonic development with more complex rhythmic patterns, including eighth and sixteenth notes. A handwritten signature, "Antonio Cruz Ariz", is located below the staves.

69 70 71 72

Handwritten signature: *Antonio Cruz Ariz*  
© J. JUL 2011

This block contains the second system of the musical score, measures 69 through 72. Measures 69 and 70 show the first staff with a more active melody involving eighth and sixteenth notes, while the other staves continue with harmonic accompaniment. Measures 71 and 72 conclude the system with a final melodic phrase in the first staff and sustained harmonic support in the others. A handwritten signature, "Antonio Cruz Ariz", and the copyright notice "© J. JUL 2011" are written below the staves.

73 74 75 76

Handwritten signature: Antonio J. J. 2001, Cruz Gariz

This block contains the first system of a musical score, measures 73 through 76. It is written for four staves in G major (one sharp). Measures 73 and 74 feature a melody in the upper staves with eighth-note patterns. Measures 75 and 76 continue the melodic line with some sixteenth-note passages. The lower staves provide a harmonic accompaniment with eighth and sixteenth notes. A handwritten signature 'Antonio J. J. 2001, Cruz Gariz' is located below the staves.

77 78 79 80

Handwritten signature: Antonio J. J. 2001, Cruz Gariz

This block contains the second system of the musical score, measures 77 through 80. Measures 77 and 78 show a more complex melodic line with many sixteenth notes. Measures 79 and 80 continue this pattern, with measure 80 ending on a whole note. The accompaniment in the lower staves remains consistent with the previous system. A handwritten signature 'Antonio J. J. 2001, Cruz Gariz' is located below the staves.

81 82 83 84

Handwritten signature: Antonio García Variz

This block contains the first system of a musical score, measures 81 through 84. It is written for four staves in G major (one sharp). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Measure 81 shows a melodic line in the first staff and a steady eighth-note accompaniment in the bass. Measures 82 and 83 continue the melodic development with some syncopation and grace notes. Measure 84 concludes the system with a final melodic phrase and a sustained bass line.

85 86 87 88

Handwritten signature: Antonio García Variz

This block contains the second system of the musical score, measures 85 through 88. The notation continues from the first system. Measures 85 and 86 feature more complex melodic patterns with sixteenth-note runs. Measures 87 and 88 show a continuation of these patterns, with measure 88 ending on a final chord. The bass line provides a consistent harmonic foundation throughout the system.

89 90 91 92

Handwritten signature: Antonio M. Hernández

This block contains the first system of a musical score, measures 89 through 92. It is written for four staves in G major (one sharp). Measures 89 and 91 feature a complex melodic line in the upper staves with many beamed sixteenth notes. Measures 90 and 92 show a more active bass line. The signature 'Antonio M. Hernández' is written in cursive below the bass staff of measure 90.

93 94 95 96

Handwritten signature: Antonio M. Hernández

This block contains the second system of the musical score, measures 93 through 96. Measures 93 and 95 continue the melodic patterns from the previous system. Measures 94 and 96 show a continuation of the bass line. The signature 'Antonio M. Hernández' is written in cursive below the bass staff of measure 94.

97 piano 98 99 100

piano

piano

piano

piano

forte

*Allegro  
Allegro*

101 102 103 104

forte

piano

forte

*Allegro  
Allegro*

105 forte 106 107 108

forte

Antonio Arredondo

This block contains the musical notation for measures 105 through 108. It is written for four staves in G major (one sharp). Measure 105 begins with a 'forte' dynamic marking. The notation includes various note values, rests, and slurs across the four staves. A handwritten signature 'Antonio Arredondo' is located below the staves.

109 110 111 112

Antonio Arredondo

This block contains the musical notation for measures 109 through 112. It continues the four-staff notation in G major. The measures feature a variety of rhythmic patterns and melodic lines. A handwritten signature 'Antonio Arredondo' is placed below the staves.



113 114 115 116

Handwritten signature: Antonio Gómez Lariz

This block contains the musical notation for measures 113 through 116. It is written on four staves (treble and bass clefs). The key signature has two sharps (F# and C#). The notation includes various note values, rests, and slurs. A handwritten signature, "Antonio Gómez Lariz", is written below the staves.

117 118 119 120

Handwritten signature: Antonio Gómez Lariz

This block contains the musical notation for measures 117 through 120. It continues on four staves with the same key signature and notation style as the previous block. A handwritten signature, "Antonio Gómez Lariz", is written below the staves.

121 122 123 124

Handwritten signature: Antonio Sanchez

This block contains the musical notation for measures 121 through 124. It is written for four staves in treble and bass clefs, with a key signature of one sharp (F#). Measures 121 and 122 are grouped by a slur, as are measures 123 and 124. The notation includes various note values, rests, and slurs across all four staves.

125 126 127 128 Da Capo

Handwritten signature: Antonio Sanchez

This block contains the musical notation for measures 125 through 128. It is written for four staves in treble and bass clefs, with a key signature of one sharp (F#). Measures 125 and 126 are grouped by a slur, as are measures 127 and 128. Measure 128 is marked "Da Capo". The notation includes various note values, rests, and slurs across all four staves.

**CANTATA BWV 030**

**PARTE I**

**J . S . BACH**

**2º EDICION**

**CORO INICIAL Nº 01**

**PARTITURA DE VOCES**

**S – A – T – B)**

**PAGINAS : 140 – 155**

DIRECCION - CANTATA BWV 030 - I - CORO INICIAL Nº 01 (2ª ED.)

PARTE I

J.S.BACH

1 2 3 4

Sopranos

Contraltos

Tenores

Bajos

di -

Re - di- mi - dos e - xul - tad

Re- - - - di - mi dos e- xul - tad

tad De

5 6 7 8

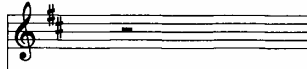
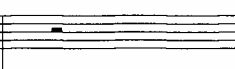
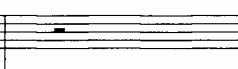
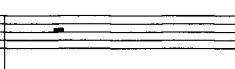
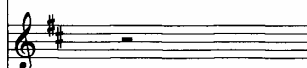


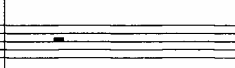
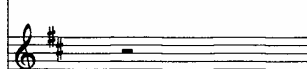
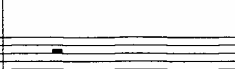






Sí ón en -

Sí- ón en -





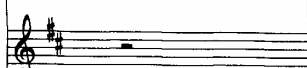


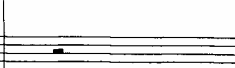


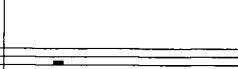


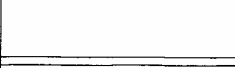


De Sí - ón en -

De Sí - ón en - tre sus mu - ros

*Quinto*  
*Armadillo*

9	10	11	12
			
			
			
			

*Quinto*  
*Armadillo*

13	14	15	16
			
			
			
			

*Quinto  
6 JUN. 2011  
García Hernández*

17 18 19 20

Re - di - mi - dos e - xul - tad De

Re - di - mi - dos e - xul - tad De

Re - di - mi - dos e - xul - tad De

Re - di - mi - dos e - xul - tad De

Detailed description: This block contains the musical notation for measures 17 through 20. It is written for four staves in a key of D major (two sharps). Measures 17 and 18 are marked with a '17' and '18' respectively. Measures 19 and 20 are marked with a '19' and '20' respectively. The lyrics 'Re - di - mi - dos e - xul - tad De' are written below the staves. The notation includes various musical symbols such as notes, rests, and accidentals.

*Quinto  
6 JUN. 2011  
García Hernández*


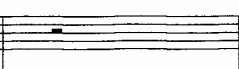
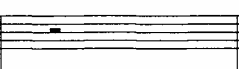


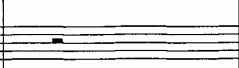
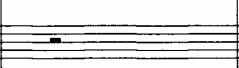






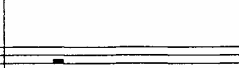


21 22 23 24

Si-ón en -

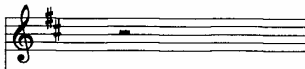
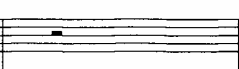
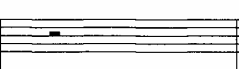
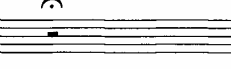
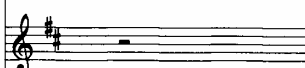
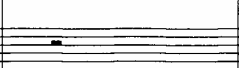
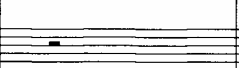

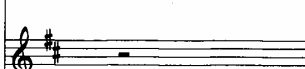
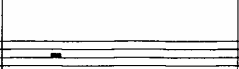
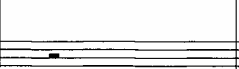





Si ón en tre sus mu - ros

Detailed description: This block contains the musical notation for measures 21 through 24. It is written for four staves in a key of D major (two sharps). Measures 21 and 22 are marked with a '21' and '22' respectively. Measures 23 and 24 are marked with a '23' and '24' respectively. The lyrics 'Si-ón en -' and 'Si ón en tre sus mu - ros' are written below the staves. The notation includes various musical symbols such as notes, rests, and accidentals.

*Antonio*  
6 JUL 2011  
*Arredondo*

25	26	27	28
			
			
			
			

*Antonio*  
6 JUL 2011  
*Arredondo*

29	30	31	32 FINE
			
			
			
			

*Antonio*  
6 JUN 2011  
*Engendraniz*

**33**      **34**      **35**      **36**

Que vues - tra pros - pe - ri - dad

Que vues - tra pros - pe - ri - dad

Que vues - tra pros - pe - ri - dad

Que vues - tra pros - pe - ri - dad

*Antonio*  
6 JUN 2011  
*Engendraniz*

**37**      **38**      **39**      **40**

Se - gu - raes - tá de ver - dad Es ca

Se - gu - raes - tá de ver - dad

Se - gu - raes - tá de ver - dad

Se - gu - raes - tá de ver - dad



*Antony*  
6 JUN 2011  
*Quien dañz*

**41** **42** **43** **44**

bal

vues- tro fu - tu

ro Es

Es ca - bal

vues- tro fu - tu - ro

Es ca - bal

vues- tro fu - tu - ro Ca

Es ca - bal

vues- tro fu - tu - ro Es ca

*Antony*  
6 JUN 2011  
*Quien dañz*

**45** **46** **47** **48**

ca - bal

ca - bal

vuestro fu - tu - ro Quevues

Es ca - bal

ca - bal vues- tro fu - tu - ro Es ca

bal

vues- tro fu - tu - ro Es ca

bal

vues tro fu - tu - ro Quevues

*Antonio  
García*

49 50 51 52

tra pros-pe - ri - dad se - gu - raes-tá de ver  
bal vues-tro fu - tu - - ro Es ca  
bal vues-tro fu - tu - ro Es ca - bal  
tra pros-pe - ri - dad Se - gu - raes-tá de ver - dad Es ca

*Antonio  
García*

53 54 55 56

dad Es ca - bal vues-tro fu - tu -  
bal vues-tro fu  
vues - tro fu - tu - ro  
bal vues-tro fu - tu - Es ca - bal

Antonio  
9 de Julio 2011  
Cruces de 12

57 58 59 60

ro Es ca - bal vues tro fu - tu

tu - ro Es ca - bal vues - tro fu

Es ca - bal vues tro fu - tu

bal

Antonio  
9 de Julio 2011  
Cruces de 12

61 62 63 64

ro Es ca - bal vues tro fu - tu - ro

tu - ro vues tro fu - tu - ro

ro Es ca - bal vues tro fu - tu - ro

Ca - bal vues - tro fu - tu - ro

*Antonio  
García*

65 66 67 68

Re - di - mi - dos e - xul - tad De

Re - di - mi - dos e - xul - tad De

Re - di - mi - dos e - xul - tad

Re - di - mi - dos e - xul - tad

*Antonio  
García*

69 70 71 72






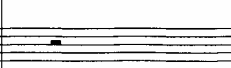
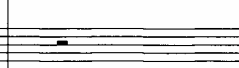
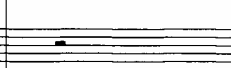

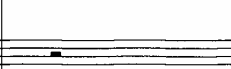
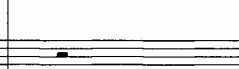
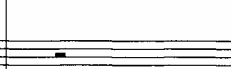
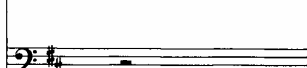



Si-ón en - tre sus mu - ros

Si- ón en - tre sus mu - ros


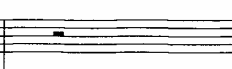
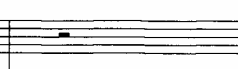
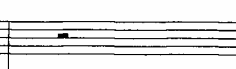

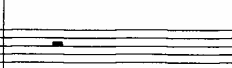
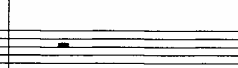
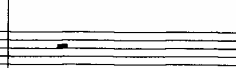
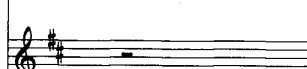







De Si - ón en - tre sus mu - ros

De Si- ón en - tre sus mu - ros

Antonio  
06 JUN 2011  
Gómez García

73	74	75	76
			
			
			
			

Antonio  
06 JUN 2011  
Gómez García

77	78	79	80
			
			
			
			

Antonio  
6 JUN 2011  
Antonio

81 82 83 84

Re - di - mi - dos e - xul - tad De

Re - di - mi - dos e - xul - tad De

Re - di - mi dos e - xul - tad De

Re - di - mi - dos e - xul - tad De

Antonio  
6 JUN 2011  
Antonio

85 86 87 88

Si-ón en tre sus mu-ros

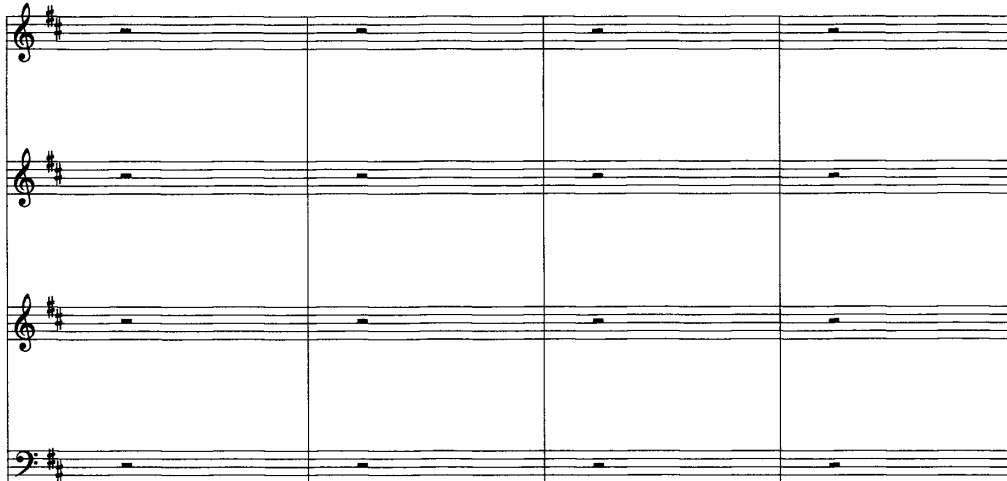
Si-ón en tre sus mu-ros

Si-ón en tre sus mu-ros

Si-ón en - tre sus mu-ros

89 90 91 92

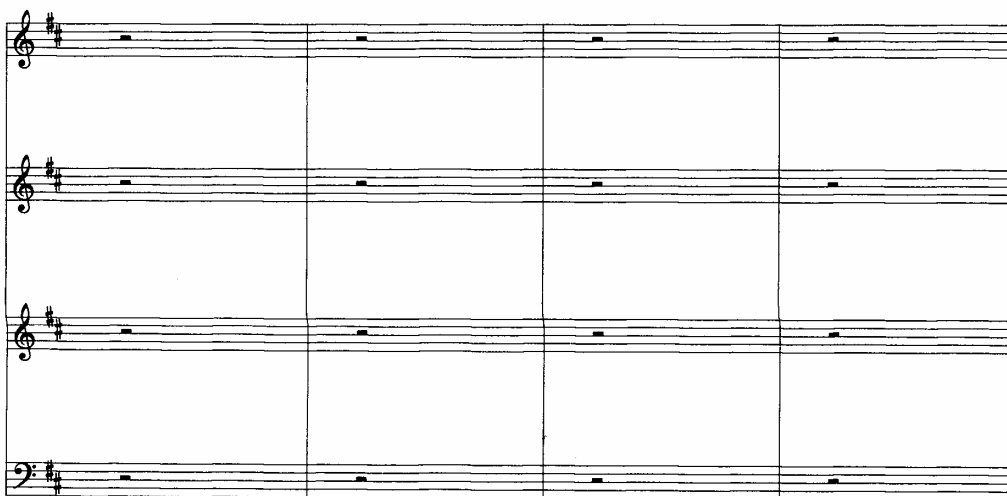
*Handwritten signature: [Signature] 19 JUL 2011 [Signature]*



A musical score system consisting of four staves (treble and bass clefs) with a key signature of one sharp (F#). The system is divided into four measures, numbered 89, 90, 91, and 92. Each measure contains a whole rest on the top staff and a whole rest on the bottom staff.

93 94 95 96

*Handwritten signature: [Signature] 19 JUL 2011 [Signature]*



A musical score system consisting of four staves (treble and bass clefs) with a key signature of one sharp (F#). The system is divided into four measures, numbered 93, 94, 95, and 96. Each measure contains a whole rest on the top staff and a whole rest on the bottom staff.

*Antonio*  
6 JUN 2011  
*Antonio*

97 98 99 100

Que vues - tra pros pe - ri - dad

Que vues - tra pros - pe - ri - dad

Que vues - tra pros - pe - ri - dad

Que vues - tra pros - pe - ri - dad

*Antonio*  
6 JUN 2011  
*Antonio*

101 102 103 104

Se - gu - raes - tá de veer - dad

Se - gu - raes - tá de ver - dad Es ca

Se - gu - raes - tá de ver - dad

Se - gu - raes - tá de ver - dad



*Antonio  
García*  
5 JUN 2011

105 106 107 108

Es ca - bal vues - tro fu - tu - ro Es ca  
bal vues - tro fu - tu - ro Es  
Es ca - bal vues - tro fu - tu - ro  
Es ca - bal vues - tro fu - tu - ro Es ca - bal

Detailed description: This block contains the musical notation for measures 105 through 108. It is written for four staves in a key with two sharps (F# and C#). The lyrics are 'Es ca - bal vues - tro fu - tu - ro Es ca'. Measure 105 starts with a whole rest on the first staff, followed by a half note 'Es' and a quarter note 'ca'. Measure 106 continues with a half note 'bal' and a quarter note 'vues'. Measure 107 has a half note 'tro' and a quarter note 'fu'. Measure 108 has a half note 'tu' and a quarter note 'ro', followed by a whole note 'Es' and a quarter note 'ca'.

*Antonio  
García*  
5 JUN 2011

109 110 111 112

bal vues - tro fu - tu - ro Es ca  
ca - bal vues - tro fu - tu - ro Es ca  
Es ca - bal vues - tro fu - tu - ro Es ca  
vues - tro fu

Detailed description: This block contains the musical notation for measures 109 through 112. It continues the four-staff musical score. Measure 109 has a half note 'bal' and a quarter note 'vues'. Measure 110 has a half note 'tro' and a quarter note 'fu'. Measure 111 has a half note 'tu' and a quarter note 'ro'. Measure 112 has a half note 'Es' and a quarter note 'ca'. The lyrics are 'bal vues - tro fu - tu - ro Es ca'.

*Antonio  
Gonzalez*  
18 JUN 2011

113 114 115 116

bal vues tro fu - tu ro Es ca  
bal vues tro fu - tu - ro Es ca  
bal vues tro fu - tu - ro Es ca - bal  
tu - ro Es ca - bal vues tro fu - tu

Detailed description: This block contains the musical notation for measures 113 through 116. It is written for four staves in a key with one sharp (F#). Measures 113 and 114 are grouped together, as are 115 and 116. The lyrics are: 'bal vues tro fu - tu ro Es ca' for measures 113-114, and 'bal vues tro fu - tu - ro Es ca - bal' for measures 115-116. The notation includes various note values, rests, and slurs.

*Antonio  
Gonzalez*  
18 JUN 2011

117 118 119 120

bal vues tro fu - tu - ro Es ca  
bal - vues tro fu - tu -  
vues tro fu - tu -  
ro Es ca - bal vues tro fu - tu - ro Es ca

Detailed description: This block contains the musical notation for measures 117 through 120. It continues the four-staff musical score in the same key. Measures 117 and 118 are grouped, as are 119 and 120. The lyrics are: 'bal vues tro fu - tu - ro Es ca' for measures 117-118, and 'bal - vues tro fu - tu - ro Es ca' for measures 119-120. The notation includes various note values, rests, and slurs.

Antonio  
18 JUN 2011  
Cruz del Sur

121 122 123 124

bal Ca - bal

ro Es ca - bal vues - tro fu

ro Es ca - bal vues tro fu - tu -

bal vues tro fu-

Detailed description: This block contains the musical notation for measures 121 through 124. It is written for four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The key signature has one sharp (F#). Measures 121 and 122 are connected by a slur. Measures 123 and 124 are also connected by a slur. The lyrics are: 'bal Ca - bal' (121), 'ro Es ca - bal vues - tro fu' (122), 'ro Es ca - bal vues tro fu - tu -' (123), and 'bal vues tro fu-' (124).

Antonio  
18 JUN 2011  
Cruz del Sur

125 126 127 128 Da Capo

vues tro fu - tu - ro

tu - ro Es ca - bal vues tro fu - tu - ro

ro Es ca - bal vues tro fu - tu - ro

tu - ro Es ca - bal vues tro fu - tu - ro

Detailed description: This block contains the musical notation for measures 125 through 128. It is written for four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The key signature has one sharp (F#). Measures 125 and 126 are connected by a slur. Measures 127 and 128 are also connected by a slur. The lyrics are: 'vues tro fu - tu - ro' (125), 'tu - ro Es ca - bal vues tro fu - tu - ro' (126), 'ro Es ca - bal vues tro fu - tu - ro' (127), and 'tu - ro Es ca - bal vues tro fu - tu - ro' (128). Measure 128 is marked 'Da Capo'.

**CANTATA BWV 030**

**PARTE I**

**J . S . BACH**

**2ª EDICION**

**CORAL FINAL Nº 06**

**PARTITURA DE DIRECCION**

**PAGINAS : 157 – 159**

1 2 3

Sopranos

Contraltos

Tenores

Bajos

Organo Continuo

U - na voz seo - ye po - ten - te En laar  
 Los hom - bres tie - nen pre - sen - te Que Dios

*Handwritten signature: Antón García*

4 5 6

dien - tein - men - si - dad  
 los vaa vi - si - tar

A - co - ged - lo

7 8 9

con a - mor Los ca - mi - nos a - lla - nad

*Antonio  
Brenes*

10 11 12

E - le - vad to - dos los va - lles Las mon -

13 14

ta - ñas de - ri - bad

Antonio  
Gonzalez

**CANTATA BWV 030**

**PARTE I**

**J . S . BACH**

**2º EDICION**

**CORAL FINAL Nº 06**

**PARTITURA DE SOPRANOS**

**PAGINAS : 161**



SOPRANOS - CANTATA BWV 030 - CORAL FINAL Nº 06 (2ª ED.)

J.S. BACH

PARTE I

1 2

U - na voz seo - ye po - ten -  
Los hom - bres tie - nen pre - sen -

3 4

te En laar dien tein men si -  
te Que Dios los vaa vi si -

5 6

dad A - co - ged - lo  
tar

7 8

con a - mor Los ca - mi - nos

9 10

a - lla - nad E - le - vad - to -

11 12

dos los va - lles Las mon -

13 14

ta - ñas - de - ri - bad -

Antonio  
Bach  
Quintana

Antonio  
Bach  
Quintana

**CORAL BWV 030**

**PARTE I**

**J . S . BACH**

**2º EDICION**

**CORAL FINAL Nº 06**

**PARTITURA DE CONTRALTOS**

**PAGINAS : 163**

CONTRALTOS - CANTATA BWV 030 - CORAL FINAL N° 06 (2ª ED.)

J.S.BACH

PARTE I

1 U - na voz seo - ye po - ten -  
Los hom bres tie - nen pre - sen -

3 te En laar - dien - tein men si-  
te Que Dios los vaa - vi - si -

5 dad  
- lar ~~dad~~ A - co - ged - lo

7 con a - mor Los ca - mi - nos

9 a - lla - nad E - le - vad to -

11 dos los va - lles Las mon -

13 ta - ñas de - mi - bad

14

*San Jorge*  
9 JUN 2011  
*Armin Danz*

**CANTATA BWV 030**

**PARTE I**

**J . S . BACH**

**2º EDICION**

**CORAL FINAL Nº 06**

**PARTITURA DE TENORES**

**PAGINAS : 165**

TENORES - CANTATA BWV 030 - CORAL FINAL Nº 06 (2ª ED.)

J.S.BACH

PARTE I

1 U - na voz seo - ye po - ten -  
Los hom - bres tie - nen pre - sen -

3 te En laar - dien - tein - men si  
te Que Dios los vaa vi - si

5 - dad tar A - co - ged - lo

7 con a - mor Los ca - mi - nos

9 a - lla - nad E - le - vad to -

11 dos los va - lles Las mon -

13 ta - ñas de - mi - bad

Antonio  
Arce  
2011

**CANTATA BWV 030**

**PARTE I**

**J . S . BACH**

**2ª EDICION**

**CORAL FINAL Nº 06**

**PARTITURA DE BAJOS**

**PAGINAS : 167**

BAJOS - CANTATA BWV 030 - CORAL FINAL N° 06 (2ª ED.)

J.S.BACH

PARTE I

1. U - na voz seo - ye po - ten -  
Los hom - bres tie - nen pre - sen -

3. te En laar - dien - tein - men - si -  
te Que Dios los vaa vi - si -

5. dad  
tar A - co - ged - lo

7. con a - mor Los ca - mi - nos

9. a - lla - nad E - le - vad to -

11. dos los va - lles Las mon -

13. ta - ñas de - mi - bad

2. 4. 6. 8. 10. 12. 14.

Antonio  
9 JUN 2011  
Carmen Lázaro

**CORAL BWV 030**

**PARTE I**

**J . S . BACH**

**2º EDICION**

**CORAL FINAL Nº 06**

**PARTITURA DE BAJO/CONTINUO**

**PAGINAS : 169**



CONTINUO - CANTATA BWV 030 - CORAL FINAL N° 06 (2ª ED.)

PARTE I

J.S.BACH

1 2

3 4

5 6

7 8

9 10

11 12

13 14

*Antonio  
Lopez Gariz*

**CANTATA BWV 030**

**PARTE II**

**J . S . BACH**

**2ª EDICION**

**CORAL FINAL Nº 12**

**PARTITURA DE DIRECCION**

**PAGINAS : 171 – 202**

DIRECCION - CANTATA BWV 030 - CORAL Nº 12 (2º ED.)

PARTE II

1

2

J.S.BACH

Tr. I

Tr. II

Tr. III

Timpani

5

6

7

8

DIRECCION - CANTATA BWV 030 - CORAL Nº 12 (2º ED.)

PARTE II

1

2

J.S.BACH

Flauta I

Flauta II

Oboe I

Oboe II

5

6

7

8

DIRECCION - CANTATA BWV 030 - CORAL Nº 12 (2º ED.)

PARTE II

1

2

4

J.S. BACH

Violin I

Violin II

Viola

Organo Continuo

5

6

7

8

Ricardo Chaves

DIRECCION - CANTATA BWV 030 - CORAL Nº 12 (2º ED.)

PARTE II

1

2

4

J.S. BACH

Sopranos

Contraltos

Tenores

Bajos

A - le - grá - os mul - ti - tud De

A - le - grá - os mul - ti - tud De

A - le - grá - os mul - ti - tud De

A - le - grá os mul - ti tud

5

6

7

8

Ricardo Chaves

Si - òn en ver - des pra - dos

Si - òn en ver - des pra - dos

De Si - òn en ver - des pra - dos

De Si - òn en ver - des pra - dos

Handwritten: *Allegretto Scherzando*

9 10 11 12

Handwritten: *Allegretto Scherzando*

13 14 15 16

Handwritten: *Allegretto Scherzando*

9 10 11 12

Handwritten: *Allegretto Scherzando*

13 14 15 16

Handwritten: *Allegretto*  
*Allegretto*  
*Allegretto*

9 10 11 12

Handwritten: *Allegretto*  
*Allegretto*  
*Allegretto*

13 14 15 16

Handwritten: *Allegretto*  
*Allegretto*  
*Allegretto*

9 10 11 12

Handwritten: *Allegretto*  
*Allegretto*  
*Allegretto*

13 14 15 16

Handwritten signature: *Antonio*  
Handwritten text: *Antonio*  
Handwritten text: *Antonio*

17 18 19 20

Handwritten signature: *Antonio*  
Handwritten text: *Antonio*  
Handwritten text: *Antonio*

21 22 23 24

Handwritten signature: *Antonio*  
Handwritten text: *Antonio*  
Handwritten text: *Antonio*

17 18 19 20

Handwritten signature: *Antonio*  
Handwritten text: *Antonio*  
Handwritten text: *Antonio*

21 22 23 24

Handwritten musical score for "Autumn Leaves" by Claude Debussy. The score is written on four staves, each with a key signature of one sharp (F#) and a common time signature (C). The first staff is labeled "17" and the second "18". The third and fourth staves are labeled "20". The music is written in a modern, expressive style with many slurs and ties. The title "Autumn Leaves" is written in cursive at the top left, and "Claude Debussy" is written in cursive at the top right.

Handwritten musical score for "The Four Seasons" by Vivaldi. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time. The staves are numbered 21, 22, 23, and 24. The notation includes various musical symbols such as notes, rests, and beams. The handwriting is in ink on aged paper.

Measure 21: The first staff begins with a treble clef and a key signature of one sharp. The music consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The second staff continues the melody with a series of eighth notes. The third and fourth staves provide harmonic support with chords and single notes.

Measure 22: The first staff continues the melody with a series of eighth notes. The second staff continues the melody with a series of eighth notes. The third and fourth staves provide harmonic support with chords and single notes.

Measure 23: The first staff continues the melody with a series of eighth notes. The second staff continues the melody with a series of eighth notes. The third and fourth staves provide harmonic support with chords and single notes.

Measure 24: The first staff continues the melody with a series of eighth notes. The second staff continues the melody with a series of eighth notes. The third and fourth staves provide harmonic support with chords and single notes.

17 18 19 20

A - le grá - os mul - ti - tud De

A - le grá - os mul - ti - tud De

A - le grá - os mul - ti - tud De

A - le grá - os mul - ti - tud De

Handwritten signature and date "1942" in the left margin.



Handwritten signature: *Paul Henry*  
*Chapman*

21 22 23 24

Musical score for measures 21-24. The score is written on four staves (treble and bass clefs). Measures 21 and 22 are mostly rests. Measures 23 and 24 contain eighth and sixteenth note patterns.

Handwritten signature: *Paul Henry*  
*Chapman*

29 30 31 32 FINE

Musical score for measures 29-32. The score is written on four staves. Measures 29 and 30 contain eighth and sixteenth note patterns. Measures 31 and 32 are whole notes, with the final measure marked "FINE".

Handwritten signature: *Paul Henry*  
*Chapman*

21 22 23 24

Musical score for measures 21-24. The score is written on four staves. Measures 21 and 22 contain eighth and sixteenth note patterns. Measures 23 and 24 contain eighth and sixteenth note patterns.

Handwritten signature: *Paul Henry*  
*Chapman*

29 30 31 32 FINE

Musical score for measures 29-32. The score is written on four staves. Measures 29 and 30 contain eighth and sixteenth note patterns. Measures 31 and 32 are whole notes, with the final measure marked "FINE".

Handwritten: *Quintus*  
*Struck 1/12*

25 26 27 28

Handwritten: *Quintus*  
*Struck 1/12*

29 30 31 32 FINE

Handwritten: *Quintus*  
*Struck 1/12*

25 26 27 28

Handwritten: *Quintus*  
*Struck 1/12*

29 30 31 32 FINE

33 34 35 36

*Antonio  
Braz  
Luz*

37 38 39 40

*Antonio  
Braz  
Luz*

33 piano 34 35 36

*Antonio  
Braz  
Luz*

37 38 39 40 forte

*Antonio  
Braz  
Luz*

33 piano 34 35 36 forte

*Andante  
Crescendo*

piano piano piano piano

forte forte forte forte

37 piano 38 39 40 forte

*Andante  
Crescendo*

piano piano piano piano

forte forte forte forte

33 34 35 36

*Andante  
Crescendo*

Tua - le grí - aen ple - ni - tud

Tua - le grí - aen ple - ni - tud

Tua - le grí - aen ple - ni - tud

Tua - le grí - aen ple - ni - tud

37 38 39 40

*Andante  
Crescendo*

Tu pro - pia be - a - ti - tud Del Item

Tu pro - pia be - a - ti - tud

Tu pro - pia be - a - ti - tud

Tu pro - pia be - a - ti - tud

41 42 43 44

*Antony*  
*Bruckner*

This block contains the musical notation for measures 41 and 44. Each measure consists of four staves (treble, two middle, and bass). The notation is mostly rests, indicating a pause in the music for these measures. Measures 42 and 43 are empty.

45 46 47 48

*Antony*  
*Bruckner*

This block contains the musical notation for measures 45 and 48. Each measure consists of four staves (treble, two middle, and bass). The notation is mostly rests, indicating a pause in the music for these measures. Measures 46 and 47 are empty.

41 42 43 44

*Antony*  
*Bruckner*

This block contains the musical notation for measures 41 and 44. Each measure consists of four staves (treble, two middle, and bass). The notation is active, featuring eighth and sixteenth notes with beams, indicating a more complex musical passage. Measures 42 and 43 are empty.

45 46 47 48

*Antony*  
*Bruckner*

This block contains the musical notation for measures 45 and 48. Each measure consists of four staves (treble, two middle, and bass). The notation is active, featuring eighth and sixteenth notes with beams, indicating a more complex musical passage. Measures 46 and 47 are empty.

[illegible]

41 42 43 44

no son es - cla - vos Del  
Del tiem - po no son es - cla - vos  
Del tiem - po no son es - cla - vos Ya  
Del tiem - po no son es - cla - vos

45 46 47

tiem - po no son  
Del tiem - po Ya  
nun - ca son es - cla - vos Del tiem  
nun ca son es - cla - vos Del tiem  
vos Tua - le

Handwritten musical score for measures 49-51. The score is written on four staves (treble and bass clefs). The notation is mostly rests, indicating a silent passage. A handwritten signature "Antonio Sánchez" is written across measures 50 and 51.

49 50 51

Handwritten musical score for measures 53-55. The score is written on four staves (treble and bass clefs). The notation is mostly rests, indicating a silent passage. A handwritten signature "Antonio Sánchez" is written across measures 54 and 55.

53 54 55

Handwritten musical score for measures 49-52. The score is written on four staves (treble and bass clefs). The notation includes various musical notes and rests. A handwritten signature "Antonio Sánchez" is written across measures 50 and 51.

49 50 51 52

Handwritten musical score for measures 53-56. The score is written on four staves (treble and bass clefs). The notation includes various musical notes and rests. A handwritten signature "Antonio Sánchez" is written across measures 54 and 55.

53 54 55 56

49 50 51 52

*Andante*  
*Grave*

53 54 55 56

*Andante*  
*Grave*

49 50 51 52

*Andante*  
*Grave*

gri - aen ple - hi - tud Tu pro - pia be - a - ti  
 po no son es - cla vos Del tiem  
 po ro son es - cla vos Del tiem - po  
 gri-aen ple-ni - tud Ti pro - pia be-a-ti - tud Del tiem

53 54 55 56

*Andante*  
*Grave*

tud Del tiem - po no son es  
 po no son es  
 po no son es - cla - vos  
 po no son es - cla - vos del tiem



57 58 59 60 61 62 63 64

*Antonio  
Braz  
Cruz*

61 62 63 64

*Antonio  
Braz  
Cruz*

57 58 59 60

*Antonio  
Braz  
Cruz*

57 58 59 60

*Antonio  
Braz  
Cruz*

57 58 59 60

*Antonio  
Barral*

61 62 63 64

*Antonio  
Barral*

57 58 59 60

*Antonio  
Barral*

vos Del  
cla - vos  
Del  
no son  
tiem - po  
es - cla

61 62 63 64

*Antonio  
Barral*

vos Del tiem - po no son es - cla - vos  
cla - vos no son es - cla - vos  
vos Del tiem - po no son es - cla - vos  
vos Del tiem - po no son es - cla - vos

Handwritten: *Antony Bruckner*

65 66 67 68

Handwritten: *Antony Bruckner*

Handwritten: *Antony Bruckner*

69 70 71 72

Handwritten: *Antony Bruckner*

Handwritten: *Antony Bruckner*

65 66 67 68

Handwritten: *Antony Bruckner*

Handwritten: *Antony Bruckner*

69 70 71 72

Handwritten: *Antony Bruckner*

Handwritten musical score for "Barcarolle" by Chopin, Op. 10, No. 12. The score is written on five staves. The first staff has a tempo marking "Allegretto" and a key signature change to one flat. The score includes measures 69, 70, 71, and 72. The notation includes various musical symbols such as notes, rests, and slurs.

*Cantata da Sra.*  
11-12-13

70 71 72

Si-ón en ver-des pra - dos

Si - òn en ver-des pra - dos

De Si - òn en ver-des pra - dos

De Si - òn en ver-des pra - dos

Handwritten annotation: *Queen of the Night*

Measures 65, 66, 67, and 68 are shown. The score is in 4/4 time with a key signature of one flat (B-flat). The notation includes treble and bass staves with various musical notes, rests, and phrasing slurs.

65 A - le - grá - os mul - ti tud De  
 66 A - le - grá - os mul - ti tud De  
 67 A - le - grá - os mul - ti tud De  
 68 A - le - grá - os mul - ti tud De

73 74 75 76

*Antony*  
*Chorus*

77 78 79 80

*Antony*  
*Chorus*

73 74 75 76

*Antony*  
*Chorus*

77 78 79 80

*Antony*  
*Chorus*

Handwritten signature: *Ch. F. ...*

73 74 75 76

Handwritten signature: *Ch. F. ...*

77 78 79 80

Handwritten signature: *Ch. F. ...*

73 74 75 76

Handwritten signature: *Ch. F. ...*

77 78 79 80

81 82 83 84

*Antonio  
Vincenzo*

85 86 87 88

*Antonio  
Vincenzo*

81 82 83 84

*Antonio  
Vincenzo*

85 86 87 88

*Antonio  
Vincenzo*

81 82 83 84

*Antônio Carlos*

A - le - grá - os mul - ti - tud De

85 86 87 88

*Antônio Carlos*

Si - ãn en ver - des pra - dos

81 82 83 84

*Antônio Carlos*

A - le - grá - os mul - ti - tud De

85 86 87 88

*Antônio Carlos*

Si - ãn en ver - des pra - dos



Handwritten musical score for measures 89-91. The score is written on four staves (treble and bass clefs). Measure 90 contains a handwritten annotation: *Quintus 12* with a bracket indicating a change in the fifth part. The notation includes various rhythmic values and accidentals.

Handwritten musical score for measures 93-96. The score is written on four staves. Measure 94 contains a handwritten annotation: *Quintus 12* with a bracket indicating a change in the fifth part. The notation includes various rhythmic values and accidentals.

Handwritten musical score for measures 89-92. The score is written on four staves. Measure 90 contains a handwritten annotation: *Quintus 12* with a bracket indicating a change in the fifth part. The notation includes various rhythmic values and accidentals.

Handwritten musical score for measures 93-96. The score is written on four staves. Measure 94 contains a handwritten annotation: *Quintus 12* with a bracket indicating a change in the fifth part. The notation includes various rhythmic values and accidentals.

89 90 91 92

*Autore*  
*Chorus*

93 94 95 96

*Autore*  
*Chorus*

89 90 91 92

*Autore*  
*Chorus*

93 94 95 96

*Autore*  
*Chorus*

97 98 99 100 101 102 103 104

*Antonio Stravinsky*

This block contains seven empty musical staves, numbered 97 through 104. The staves are arranged in a single system. Above the staves, the measure numbers 97, 98, 99, 100, 101, 102, 103, and 104 are printed. A handwritten signature, "Antonio Stravinsky", is written across the staves between measures 98 and 102.

101 piano 102 103 104 forte

*Antonio Stravinsky*

This block contains musical notation for measures 101 through 104. The notation is written on four staves. Measure 101 is marked "piano". Measures 102 and 103 are marked "forte". Measure 104 is marked "forte". The notation includes various musical symbols such as notes, rests, and dynamic markings. A handwritten signature, "Antonio Stravinsky", is written across the staves between measures 102 and 103.

97 98 99 100 101 102 103 104

*Antonio Stravinsky*

This block contains seven empty musical staves, numbered 97 through 104. The staves are arranged in a single system. Above the staves, the measure numbers 97, 98, 99, 100, 101, 102, 103, and 104 are printed. A handwritten signature, "Antonio Stravinsky", is written across the staves between measures 98 and 102.

97 piano 98 99 100 forte

*Antonio Stravinsky*

This block contains musical notation for measures 97 through 100. The notation is written on four staves. Measure 97 is marked "piano". Measures 98 and 99 are marked "forte". Measure 100 is marked "forte". The notation includes various musical symbols such as notes, rests, and dynamic markings. A handwritten signature, "Antonio Stravinsky", is written across the staves between measures 98 and 99.

97 piano

98

99

100

piano

piano

piano

piano

forte

101

102

103

104

forte

forte

97

98

99

100

Tua - le - gri - aen - ni - tud

Tua - le - gri - aen - ni - tud

Tua - le - gri - aen - ni - tud

Tua - le - gri - aen - ni - tud

101

102

103

104

Tu pro - pia be - a - ti - tud

Tu ori - pia be - a - ti - tud Del tiem

Tu pro - pia be - a - ti - tud

Tu pro - pia be - a - ti - tud

Handwritten: *Quintus* *Quintus* *Quintus* *Quintus*

109 110 111 112

This system contains four empty musical staves, numbered 109 to 112. Above the staves, the word "Quintus" is handwritten four times, once above each measure.

Handwritten: *Quintus* *Quintus* *Quintus* *Quintus*

109 110 111 112

This system contains four musical staves, numbered 109 to 112. Each staff contains musical notation, including notes and rests, with some measures featuring slurs. Above the staves, the word "Quintus" is handwritten four times, once above each measure.

Handwritten: *Quintus* *Quintus* *Quintus* *Quintus*

105 106 107 108

This system contains four empty musical staves, numbered 105 to 108. Above the staves, the word "Quintus" is handwritten four times, once above each measure.

Handwritten: *Quintus* *Quintus* *Quintus* *Quintus*

105 106 107 108

This system contains four musical staves, numbered 105 to 108. Each staff contains musical notation, including notes and rests, with some measures featuring slurs. Above the staves, the word "Quintus" is handwritten four times, once above each measure.

105 forte

106

107

108

*Allegro  
Crescendo*

109

110

111

112

*Allegro  
Crescendo*

105

106

107

108

*Allegro  
Crescendo*

Del tiem - po no son es - cla - vos Del tiem - po

Del tiem - po no son es - cla - vos Del tiem - po

Del tiem - po no son es - cla - vos Del tiem - po

Del tiem - po no son es - cla - vos Del tiem - po

109

110

111

112

*Allegro  
Crescendo*

es

no son

es - cla - vos Del tiem

vos Del tiem

no son es

Handwritten: *Al. tempo*  
113 114 115 116

This block contains a musical score for measures 113 to 116. Measures 114 and 115 are crossed out with a large 'X'. The notation consists of four staves, each with a treble clef and a key signature of one sharp (F#). The notes are mostly whole and half notes, with some rests.

Handwritten: *Al. tempo*  
117 118 119 120

This block contains a musical score for measures 117 to 120. Measures 118 and 119 are crossed out with a large 'X'. The notation consists of four staves, each with a treble clef and a key signature of one sharp (F#). The notes are mostly whole and half notes, with some rests.

Handwritten: *Al. tempo*  
113 114 115 116

This block contains a musical score for measures 113 to 116. Measures 114 and 115 are crossed out with a large 'X'. The notation consists of four staves, each with a treble clef and a key signature of one sharp (F#). The notes are mostly whole and half notes, with some rests.

Handwritten: *Al. tempo*  
117 118 119 120

This block contains a musical score for measures 117 to 120. Measures 118 and 119 are crossed out with a large 'X'. The notation consists of four staves, each with a treble clef and a key signature of one sharp (F#). The notes are mostly whole and half notes, with some rests.

113 114 115 116

*Quinto*  
*Quinto*

117 118 119 120

*Quinto*  
*Quinto*

113 114 115 116

*Quinto*  
*Quinto*

cla - vos Del tiem - po no son es  
po no son es - cla vos Del tiem - po no son es  
cla - vos Del tiem - po no son es - cla

117 118 119 120

*Quinto*  
*Quinto*

cla - vos No son es  
po no son es - cla vos No son es  
no son es - cla vos Del tiem - po no son es



121 122 123 124

*Handwritten: 122-123*

This block contains four empty musical staves, each with a treble clef. The measures are labeled 121, 122, 123, and 124 at the top. A handwritten note '122-123' is written above the staves.

125 126 127 128 Da Capo

*Handwritten: 126-127*

This block contains four empty musical staves, each with a treble clef. The measures are labeled 125, 126, 127, and 128 at the top. A handwritten note '126-127' is written above the staves. The label 'Da Capo' is at the end of the sequence.

121 122 123 124

*Handwritten: 122-123*

This block contains musical notation for measures 121 through 124. Each measure is written on a four-staff system. The notation includes eighth and sixteenth notes, rests, and phrasing slurs. A handwritten note '122-123' is written above the staves.

125 126 127 128 Da Capo

*Handwritten: 126-127*

This block contains musical notation for measures 125 through 128. Each measure is written on a four-staff system. The notation includes eighth and sixteenth notes, rests, and phrasing slurs. A handwritten note '126-127' is written above the staves. The label 'Da Capo' is at the end of the sequence.

121

122

123

124

125

126

127

128 Da Capo

121

122

123

124

125

126

127

128 Da Capo

**CANTATA BWV 030**

**PARTE II**

**J . S . BACH**

**2ª EDICION**

**CORAL FINAL Nº 12**

**PARTITURA DE VIENTOS Y PERCUSION**

**(Tr. I,II,III y Timpani)**

**PAGINAS : 204 – 219**

DIRECCION - CANTATA BWV 030 - CORAL N° 12 (2º ED.)

PARTE II

J.S.BACH

Handwritten signature: *Antonio Cruz Hernández*

1 2 3 4

Tr.I

Tr.II

Tr.III

Timpani

Handwritten signature: *Antonio Cruz Hernández*

5 6 7 8

9 10 11 12

Antonio  
JUN. 2007  
Miguel

This block contains the first system of a musical score, covering measures 9 through 12. It consists of four staves: three treble clefs and one bass clef. The notation is in 4/4 time. Measures 9, 10, and 11 each contain a whole rest on the first staff, followed by eighth-note patterns on the other three staves. Measure 12 features a half note on the first staff and eighth-note patterns on the other three staves. A handwritten signature 'Antonio' with 'JUN. 2007' and 'Miguel' is written across measures 10 and 11.

13 14 15 16

Antonio  
JUN. 2007  
Miguel

This block contains the second system of a musical score, covering measures 13 through 16. It consists of four staves: three treble clefs and one bass clef. The notation is in 4/4 time. Measures 13, 14, and 15 each contain a half note on the first staff, followed by eighth-note patterns on the other three staves. Measure 16 features a half note on the first staff and eighth-note patterns on the other three staves. A handwritten signature 'Antonio' with 'JUN. 2007' and 'Miguel' is written across measures 14 and 15.

17 18 19 20

*Antonio  
García*

This musical system contains measures 17 through 20. It is written for four staves: two treble clefs and two bass clefs. Measure 17 has rests on all staves. Measure 18 begins with a half rest on the first treble staff, followed by eighth notes on the second treble and first bass staves. Measure 19 continues with eighth notes on the first treble staff and eighth notes on the second treble and first bass staves. Measure 20 features a half note on the first treble staff, eighth notes on the second treble and first bass staves, and a half note on the second bass staff.

21 22 23 24

*Antonio  
García*

This musical system contains measures 21 through 24. It is written for four staves: two treble clefs and two bass clefs. Measure 21 has rests on all staves. Measure 22 begins with a half rest on the first treble staff, followed by eighth notes on the second treble and first bass staves. Measure 23 continues with eighth notes on the first treble staff and eighth notes on the second treble and first bass staves. Measure 24 features a half note on the first treble staff, eighth notes on the second treble and first bass staves, and a half note on the second bass staff.

Handwritten signature: *Antonio Ruiz* JUN. 2012

25 26 27 28

This block contains the musical notation for measures 25 through 28. It is written on four staves (treble and bass clefs). Measures 25-27 feature a rhythmic pattern of eighth and sixteenth notes. Measure 28 begins with a continuation of this pattern. The signature 'Antonio Ruiz JUN. 2012' is written above measures 26 and 27.

Handwritten signature: *Antonio Ruiz* JUN. 2012

29 30 31 32 FINE

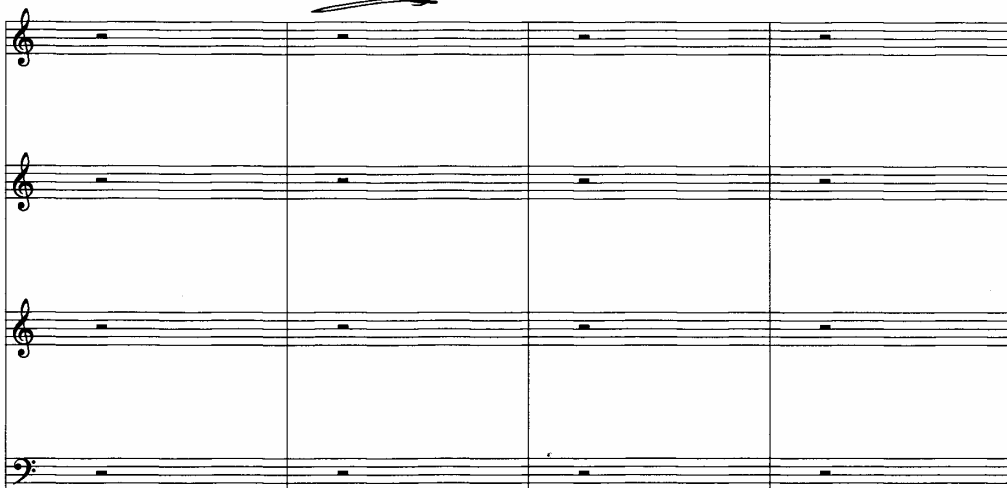
This block contains the musical notation for measures 29 through 32. It is written on four staves. Measures 29-31 show a continuation of the melodic and rhythmic themes. Measure 32 concludes the piece with a final note and the word 'FINE'. The signature 'Antonio Ruiz JUN. 2012' is written above measures 30 and 31.

33 34 *Antonio* 35 36  
*Quintana*



A musical score system consisting of four staves (treble and bass clefs). Each staff begins with a measure containing a whole rest. The system is divided into four measures by vertical bar lines.

37 38 *Antonio* 39 40  
*Quintana*



A musical score system consisting of four staves (treble and bass clefs). Each staff begins with a measure containing a whole rest. The system is divided into four measures by vertical bar lines.



41 42 43 44

*Quinto*  
*Primo*

This system contains four staves. Measures 41, 42, 43, and 44 are shown. Measure 42 has a handwritten 'Quinto' above it. Measure 43 has a handwritten 'Primo' above it and a large 'C' at the end. The staves are otherwise empty.

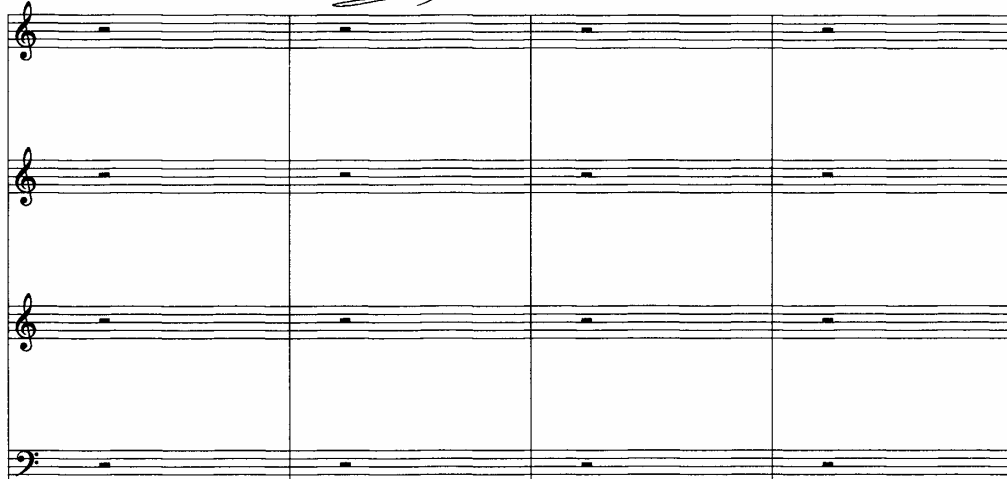
45 46 47 48

*Quinto*  
*Primo*

This system contains four staves. Measures 45, 46, 47, and 48 are shown. Measure 46 has a handwritten 'Quinto' above it. Measure 47 has a handwritten 'Primo' above it and a large 'C' at the end. The staves are otherwise empty.

49 50 51 52

*Antonio  
Alvarado*



This block contains the first system of a musical score, spanning measures 49 to 52. It consists of four staves: a treble staff, two middle staves (likely for piano and violin/viola), and a bass staff. Each staff begins with a clef (treble, treble, and bass respectively). The measures are empty, with only a few small horizontal lines indicating rests or ties. A handwritten signature, "Antonio Alvarado", is written across the top of the system, overlapping measures 50 and 51.

53 54 55 56

*Antonio  
Alvarado*



This block contains the second system of a musical score, spanning measures 53 to 56. It consists of four staves: a treble staff, two middle staves (likely for piano and violin/viola), and a bass staff. Each staff begins with a clef (treble, treble, and bass respectively). The measures are empty, with only a few small horizontal lines indicating rests or ties. A handwritten signature, "Antonio Alvarado", is written across the top of the system, overlapping measures 54 and 55.

57 58 59 60

*Antonio  
Arriaga*



A musical score system consisting of four staves (treble and bass clefs). The system is divided into four measures, numbered 57, 58, 59, and 60. Each measure contains a single note on the first line of the staff, with a horizontal line extending across the staff. The notes are positioned on the first line of the staff, indicating a high pitch. The staves are empty except for the notes and the horizontal lines.

61 62 63 64

*Antonio  
Arriaga*



A musical score system consisting of four staves (treble and bass clefs). The system is divided into four measures, numbered 61, 62, 63, and 64. Each measure contains a single note on the first line of the staff, with a horizontal line extending across the staff. The notes are positioned on the first line of the staff, indicating a high pitch. The staves are empty except for the notes and the horizontal lines.

Handwritten signature: *Guillermo Arriaga*

65 66 67 68

This block contains a musical score for measures 65 through 68. It is written on four staves (treble and bass clefs). Measure 65 is a whole rest on all staves. Measure 66 begins with a key signature change to one sharp (F#) and contains a half note G4 on the first staff, a half note F#4 on the second, a half note E4 on the third, and a half note D4 on the fourth. Measure 67 continues with a half note C4 on the first staff, a half note B3 on the second, a half note A3 on the third, and a half note G3 on the fourth. Measure 68 concludes with a half note F#3 on the first staff, a half note E3 on the second, a half note D3 on the third, and a half note C3 on the fourth.

Handwritten signature: *Guillermo Arriaga*

69 70 71 72

This block contains a musical score for measures 69 through 72. It is written on four staves (treble and bass clefs). Measure 69 is a whole rest on all staves. Measure 70 begins with a key signature change to one sharp (F#) and contains a half note G4 on the first staff, a half note F#4 on the second, a half note E4 on the third, and a half note D4 on the fourth. Measure 71 continues with a half note C4 on the first staff, a half note B3 on the second, a half note A3 on the third, and a half note G3 on the fourth. Measure 72 concludes with a half note F#3 on the first staff, a half note E3 on the second, a half note D3 on the third, and a half note C3 on the fourth.

73 74 *Antônio Carlos* 75 76

This musical system contains measures 73 through 76. It is written for four staves: three treble clefs and one bass clef. Measures 73 and 74 feature a rhythmic pattern of eighth and sixteenth notes. Measures 75 and 76 continue this pattern, with measure 76 ending on a half note. A handwritten signature "Antônio Carlos" is written above measures 74 and 75.

77 78 *Antônio Carlos* 79 80

This musical system contains measures 77 through 80. It is written for four staves: three treble clefs and one bass clef. Measures 77 and 78 show a melodic line in the treble clefs moving upwards. Measures 79 and 80 continue the melody, with measure 80 ending on a half note. A handwritten signature "Antônio Carlos" is written above measures 78 and 79.

Handwritten signature: *Alfonso*  
*Alfonso*

81 82 83 84

This musical system contains measures 81 through 84. It is written for four staves. Measure 81 has a whole rest on all staves. Measure 82 begins with a key signature change to one sharp (F#) and contains eighth notes on the first and second staves, and a quarter note on the third staff. Measure 83 continues the eighth-note pattern on the first two staves and adds a quarter note on the third staff. Measure 84 features a half note on the first staff, a quarter note on the second staff, and eighth notes on the third and fourth staves.

Handwritten signature: *Alfonso*  
*Alfonso*

85 86 87 88

This musical system contains measures 85 through 88. It is written for four staves. Measure 85 has a whole rest on all staves. Measure 86 begins with a key signature change to one sharp (F#) and contains eighth notes on the first and second staves, and a quarter note on the third staff. Measure 87 continues the eighth-note pattern on the first two staves and adds a quarter note on the third staff. Measure 88 features a half note on the first staff, a quarter note on the second staff, and eighth notes on the third and fourth staves.

89 90 91 92

*Antonio  
García*

Handwritten musical score for measures 89-92. The score is written on four staves (treble and bass clefs). Measures 89-91 show a rhythmic pattern of eighth and sixteenth notes. Measure 92 shows a continuation of the pattern with a final eighth note. The signature "Antonio García" is written above measures 90 and 91.

93 94 95 96

*Antonio  
García*

Handwritten musical score for measures 93-96. The score is written on four staves (treble and bass clefs). Measures 93-95 show a rhythmic pattern of eighth and sixteenth notes. Measure 96 shows a continuation of the pattern with a final eighth note. The signature "Antonio García" is written above measures 94 and 95.

97 98 *Antonio*  
*Grünhartz* 99 100

This block contains the first system of a musical score, spanning measures 97 to 100. It consists of four staves: two treble clefs and two bass clefs. Each staff has four measures, one for each measure number. All measures contain a whole rest, indicating that no notes are written for these measures. Above the staves, the measure numbers 97, 98, 99, and 100 are printed in boxes. Between measures 98 and 99, there is a handwritten signature 'Antonio Grünhartz'.

101 102 *Antonio*  
*Grünhartz* 103 104

This block contains the second system of a musical score, spanning measures 101 to 104. It consists of four staves: two treble clefs and two bass clefs. Each staff has four measures, one for each measure number. All measures contain a whole rest, indicating that no notes are written for these measures. Above the staves, the measure numbers 101, 102, 103, and 104 are printed in boxes. Between measures 102 and 103, there is a handwritten signature 'Antonio Grünhartz'.



105 106 107 108

*Antonio Sánchez*



This musical score system consists of four staves (treble and bass clefs) and four measures. Each measure contains a whole rest on the top line of the treble staff and a whole rest on the bottom line of the bass staff. The system is labeled with measure numbers 105, 106, 107, and 108. A handwritten signature, "Antonio Sánchez", is written across the top of the system, with a large flourish extending from the end of the signature.

109 110 111 112

*Antonio Sánchez*



This musical score system consists of four staves (treble and bass clefs) and four measures. Each measure contains a whole rest on the top line of the treble staff and a whole rest on the bottom line of the bass staff. The system is labeled with measure numbers 109, 110, 111, and 112. A handwritten signature, "Antonio Sánchez", is written across the top of the system, with a large flourish extending from the end of the signature.

113 114 115 116

*Antonio*  
*Alfonso*

This block contains a musical score for measures 113 through 116. It consists of four staves, each with a treble clef. The staves are empty, with only a few horizontal lines visible. Above the staves, the measure numbers 113, 114, 115, and 116 are printed in small boxes. A handwritten signature, "Antonio", is written above measure 114, and another signature, "Alfonso", is written above measure 115.

117 118 119 120

*Antonio*  
*Alfonso*

This block contains a musical score for measures 117 through 120. It consists of four staves, each with a treble clef. The staves are empty, with only a few horizontal lines visible. Above the staves, the measure numbers 117, 118, 119, and 120 are printed in small boxes. A handwritten signature, "Antonio", is written above measure 118, and another signature, "Alfonso", is written above measure 119.

121 122 *Antonio*  
*Antonio* 123 124



This block contains a musical score for measures 121 through 124. The score is written on four staves (treble and bass clefs). Each measure contains a whole rest on the first staff. Above the staves, the measure numbers 121, 122, 123, and 124 are printed in boxes. A handwritten signature, "Antonio", is written above measure 122, and another handwritten signature, "Antonio", is written above measure 123.

125 126 *Antonio*  
*Antonio* 127 128 Da Capo



This block contains a musical score for measures 125 through 128. The score is written on four staves (treble and bass clefs). Each measure contains a whole rest on the first staff. Above the staves, the measure numbers 125, 126, 127, and 128 are printed in boxes. A handwritten signature, "Antonio", is written above measure 126, and another handwritten signature, "Antonio", is written above measure 127. The text "Da Capo" is written after measure 128.

**CANTATA BWV 030**

**PARTE II**

**J . S . BACH**

**2ª EDICION**

**CORAL FINAL Nº 12**

**PARTITURA DE MADERAS**

**(Flautas I,II y  
**Oboes I,II****

**PAGINAS : 221 – 236**

DIRECCION - CANTATA BWV 030 - CORAL Nº 12 (2º ED.)

PARTE II

J.S.BACH

Handwritten annotation: *Flauto I*

1 2 3 4

Flauta I

Flauta II

Oboe I

Oboe II

Handwritten annotation: *Flauto I*

5 6 7 8

Flauta I

Flauta II

Oboe I

Oboe II

Handwritten signature: *António Cruz*

9 10 11 12

Musical score for measures 9-12. The score is written on four staves in G major. Measures 9 and 10 feature simple eighth-note patterns. Measures 11 and 12 show more complex eighth-note patterns with ties. Measure 12 includes a sharp sign on the first staff.

Handwritten signature: *António Cruz*

13 14 15 16

Musical score for measures 13-16. The score is written on four staves in G major. Measures 13 and 14 feature eighth-note patterns with ties. Measures 15 and 16 show eighth-note patterns with ties. Measure 16 includes a sharp sign on the first staff.

Handwritten signature: *Qui Finit*  
1 JUN 2000  
*Quintanilla*

17 18 19 20

This block contains the musical notation for measures 17 through 20. It is written on four staves in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and phrasing slurs. Measure 17 starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter rest. Measure 18 begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter rest. Measure 19 starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter rest. Measure 20 begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter rest.

Handwritten signature: *Qui Finit*  
1 JUN 2000  
*Quintanilla*

21 22 23 24

This block contains the musical notation for measures 21 through 24. It is written on four staves in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and phrasing slurs. Measure 21 starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter rest. Measure 22 begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter rest. Measure 23 starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter rest. Measure 24 begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter rest.

*Autograph*  
9 JUN 1991  
*Orchestra*

25 26 27 28

This block contains the musical notation for measures 25 through 28. It is written for four staves in a treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and phrasing slurs. Above the first staff, there is a handwritten signature 'Autograph' with the date '9 JUN 1991' and the word 'Orchestra' written below it.

*Autograph*  
9 JUN 1991  
*Orchestra*

29 30 31 32 FINE

This block contains the musical notation for measures 29 through 32. It continues the four-staff notation from the previous block. Measure 32 is marked 'FINE'. Above the first staff, there is a handwritten signature 'Autograph' with the date '9 JUN 1991' and the word 'Orchestra' written below it.



33 piano

34

35


36

piano

piano

piano

piano



37

38

39

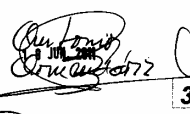
40 forte

forte

forte

forte

forte



Handwritten signature: *Antonio*  
*Ortiz*

41 42 43 44

This block contains the musical notation for measures 41 through 44. It is written on four staves in treble clef with a key signature of one sharp (F#). Measures 41 and 43 feature a continuous eighth-note pattern in the first and third staves, while the second and fourth staves play a steady quarter-note accompaniment. Measures 42 and 44 show a change in the first and third staves, with the eighth-note pattern being replaced by a series of quarter notes. The notation includes various musical symbols such as stems, beams, and slurs.

Handwritten signature: *Antonio*  
*Ortiz*

45 46 47 48

This block contains the musical notation for measures 45 through 48. It continues on four staves in the same treble clef and key signature. Measures 45 and 46 maintain the same rhythmic patterns as the previous section. Starting from measure 47, the first and third staves introduce a more complex rhythmic figure, combining eighth and sixteenth notes, while the second and fourth staves continue with their quarter-note accompaniment. Measure 48 concludes the sequence with a final chordal structure in all staves. The notation includes various musical symbols such as stems, beams, and slurs.

49 50 51 52

*Antonio*  
9 JUN 2012  
*Chueca*

This block contains the musical notation for measures 49 through 52. It is written on four staves in treble clef with a key signature of one sharp (F#). Measures 49 and 50 feature long, sustained notes with slurs. Measures 51 and 52 show more active melodic lines with eighth and sixteenth notes. A handwritten signature 'Antonio' with the date '9 JUN 2012' and the name 'Chueca' is written across the top of the system.

53 54 55 56

*Antonio*  
9 JUN 2012  
*Chueca*

This block contains the musical notation for measures 53 through 56. It continues on four staves in the same key signature. Measures 53 and 55 have simpler, more spaced-out notes, while measures 54 and 56 contain more complex, rapid sixteenth-note passages. The same handwritten signature and date are present at the top of the system.

57 58 59 60

*Antonio  
Braz*

This block contains the first system of a musical score, spanning measures 57 to 60. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The notation is as follows:  
- Measure 57: All four staves begin with a quarter note G4, followed by a quarter rest.  
- Measure 58: All four staves begin with a quarter note A4, followed by a quarter rest.  
- Measure 59: All four staves begin with a quarter note B4, followed by a quarter rest.  
- Measure 60: All four staves begin with a quarter note C5, followed by a quarter rest.  
Handwritten above the staves is the signature "Antonio Braz" in black ink.

61 62 63 64

*Antonio  
Braz*

This block contains the second system of a musical score, spanning measures 61 to 64. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The notation is as follows:  
- Measure 61: All four staves begin with a quarter note G4, followed by a quarter rest.  
- Measure 62: All four staves begin with a quarter note A4, followed by a quarter rest.  
- Measure 63: All four staves begin with a quarter note B4, followed by a quarter rest.  
- Measure 64: All four staves begin with a quarter note C5, followed by a quarter rest.  
Handwritten above the staves is the signature "Antonio Braz" in black ink.

65 66 67 68

*Antonio  
Gruenberg*

This block contains the musical notation for measures 65 through 68. It is written on four staves in a single system. The key signature has one sharp (F#). Measures 65 and 66 feature a melody in the upper staves with a bass line in the lower staves. Measures 67 and 68 continue the melodic and harmonic progression. A handwritten signature, "Antonio Gruenberg", is written across the top of measures 66 and 67.

69 70 71 72

*Antonio  
Gruenberg*

This block contains the musical notation for measures 69 through 72, continuing the system from the previous block. Measures 69 and 70 show a more active melodic line in the upper staves. Measures 71 and 72 feature a complex, fast-moving melodic passage in the upper staves, while the lower staves provide a steady harmonic accompaniment. The handwritten signature "Antonio Gruenberg" is repeated across measures 70 and 71.

73 74 75 76

*Antonio  
García*

This block contains the first system of a musical score, spanning measures 73 to 76. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, slurs, and trills (marked with 'tr'). A handwritten signature 'Antonio García' is written across the top of the system, with a line pointing to measure 74. Measure numbers 73, 74, 75, and 76 are printed in small boxes above the first staff.

77 78 79 80

*Antonio  
García*

This block contains the second system of a musical score, spanning measures 77 to 80. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, slurs, and trills (marked with 'tr'). A handwritten signature 'Antonio García' is written across the top of the system, with a line pointing to measure 78. Measure numbers 77, 78, 79, and 80 are printed in small boxes above the first staff.

Antonio  
Gruenberg

81 82 83 84

This block contains the first system of a musical score, measures 81 through 84. It is written for four staves in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and phrasing slurs. A handwritten signature 'Antonio Gruenberg' is positioned above the measure numbers.

Antonio  
Gruenberg

85 86 87 88

This block contains the second system of a musical score, measures 85 through 88. It continues the four-staff, treble-clef, one-sharp key signature. Measures 87 and 88 feature more complex rhythmic patterns, including sixteenth-note runs. A handwritten signature 'Antonio Gruenberg' is positioned above the measure numbers.

89 90 91 92

*Antonio Gruening*

This block contains the first system of a musical score, spanning measures 89 to 92. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often grouped with beams and slurs. Measure 89 shows a melodic line with eighth notes. Measure 90 features a mix of eighth and sixteenth notes. Measures 91 and 92 continue the melodic development with slurs indicating phrasing. The signature 'Antonio Gruening' is written in cursive above the measure numbers.

93 94 95 96

*Antonio Gruening*

This block contains the second system of the musical score, spanning measures 93 to 96. It also consists of four staves with treble clefs and a key signature of one sharp. Measures 93, 94, and 95 are filled with dense sixteenth-note passages, many of which are beamed together and slurred. Measure 96 is a whole rest for all staves. The signature 'Antonio Gruening' is written in cursive above the measure numbers.



*Antonio  
Arriola  
9 JUN 2012*

97 piano 98 99 100 forte

piano forte

piano forte

piano forte

*Antonio  
Arriola  
9 JUN 2012*

101 piano 102 103 104 forte

piano forte

piano forte

piano forte

105 106 107 108

*Anton Bruckner*

This block contains the musical notation for measures 105 through 108. It is written on four staves in G major (one sharp). The notation includes various note values, rests, and accidentals. A handwritten signature "Anton Bruckner" is written above the measure numbers. The measures are numbered 105, 106, 107, and 108 in small boxes.

109 110 111 112

*Anton Bruckner*

This block contains the musical notation for measures 109 through 112. It is written on four staves in G major (one sharp). The notation includes various note values, rests, and accidentals. A handwritten signature "Anton Bruckner" is written above the measure numbers. The measures are numbered 109, 110, 111, and 112 in small boxes.

Handwritten signature: *Antonio Ruiz*

113 114 115 116

This block contains the musical notation for measures 113 through 116. It is written on four staves in treble clef with a key signature of one sharp (F#). Measure 113 features a complex rhythmic pattern with eighth and sixteenth notes. Measures 114 and 115 show a transition to a simpler, more melodic line. Measure 116 continues this melodic line. The notation includes various note values, rests, and phrasing slurs.

Handwritten signature: *Antonio Ruiz*

117 118 119 120

This block contains the musical notation for measures 117 through 120. It continues on four staves in the same key signature. Measures 117 and 118 show a continuation of the melodic line from the previous section. Measures 119 and 120 introduce a new rhythmic pattern with eighth notes. The notation includes various note values, rests, and phrasing slurs.

*Antonio  
Garcia*

121 122 123 124

This block contains the musical notation for measures 121 through 124. It is written for four staves in treble clef with a key signature of one sharp (F#). Measures 121, 122, and 123 each contain four measures of music, while measure 124 contains only two measures. The notation consists of eighth and quarter notes, often beamed together in pairs. Brackets are used to group notes across measures. A handwritten signature "Antonio Garcia" is written above measure 122.

*Antonio  
Garcia*

125 126 127 128 Da Capo

This block contains the musical notation for measures 125 through 128. It is written for four staves in treble clef with a key signature of one sharp (F#). Measures 125, 126, and 127 each contain four measures of music, while measure 128 is a whole rest. The notation consists of eighth and quarter notes, often beamed together in pairs. Brackets are used to group notes across measures. A handwritten signature "Antonio Garcia" is written above measure 126. The text "Da Capo" is written at the end of measure 128.

**CANTATA BWV 030**

**PARTE II**

**J . S . BACH**

**2ª EDICION**

**CORAL FINAL Nº 12**

**PARTITURA DE CUERDAS**

**(Violines I,II,Viola y Continuo)**

**PAGINAS : 238 – 253**

DIRECCION - CANTATA BWV 030 - CORAL Nº 12 (2º ED.)

PARTE II

J.S.BACH

Handwritten signature: *Antonio Ruiz* 2 JUL 2011

1 2 3 4

Violin I

Violin II

Viola

Organo Continuo

Handwritten signature: *Antonio Ruiz* 2 JUL 2011

5 6 7 8

*Carl Louis  
Private duet*

9 10 11 12

This block contains the first system of a musical score, measures 9 through 12. It is written for four staves in treble and bass clefs, with a key signature of one sharp (F#). Above the staves, the name 'Carl Louis' is written in a cursive script, with 'Private duet' written below it. The measures are numbered 9, 10, 11, and 12 in small boxes above the first staff. The notation includes various note values, rests, and slurs, indicating a melodic and harmonic progression.

13 14 15 16

This block contains the second system of the musical score, measures 13 through 16. It continues the four-staff arrangement in treble and bass clefs with a key signature of one sharp. The measures are numbered 13, 14, 15, and 16 in small boxes above the first staff. The notation shows a continuation of the musical themes established in the first system, with some measures featuring more complex rhythmic patterns.

Handwritten signature: *Antonio*  
*Quintero*

17 18 19 20

This block contains the first system of a musical score, spanning measures 17 to 20. It is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The notation includes various note values, rests, and slurs. A handwritten signature 'Antonio Quintero' is written across the top of the system, with the measure numbers 17, 18, 19, and 20 boxed below it.

Handwritten signature: *Antonio*  
*Quintero*

21 22 23 24

This block contains the second system of a musical score, spanning measures 21 to 24. It continues the four-staff format (two treble, two bass) and key signature (one sharp). The notation includes various note values, rests, and slurs. A handwritten signature 'Antonio Quintero' is written across the top of the system, with the measure numbers 21, 22, 23, and 24 boxed below it.



Handwritten signature: *Antonio*  
Handwritten text: *Gravitz*

25 26 27 28

This block contains the musical notation for measures 25 through 28. It is written on four staves (treble and bass clefs). The key signature has one sharp (F#). The notation includes various note values, rests, and slurs. Measure 26 features a handwritten signature 'Antonio' and the word 'Gravitz' written over the staff.

Handwritten signature: *Antonio*  
Handwritten text: *Gravitz*

29 30 31 32 FINE

This block contains the musical notation for measures 29 through 32. It is written on four staves (treble and bass clefs). The key signature has one sharp (F#). The notation includes various note values, rests, and slurs. Measure 32 is marked 'FINE'. Measure 30 features a handwritten signature 'Antonio' and the word 'Gravitz' written over the staff.

Antonio  
9 JUN. 2011  
Gruenberg

33 piano 34 35 36 forte

piano forte

piano forte

piano forte

Antonio  
9 JUN. 2011  
Gruenberg

37 piano 38 39 40 forte

piano forte

piano forte

piano forte

Handwritten signature: *Antonio Garza*

41 42 43 44

This block contains the musical notation for measures 41 through 44. It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) in the key of D major. The notation includes treble and bass staves for each voice part. Measures 41 and 43 feature more active melodic lines with eighth and sixteenth notes, while measures 42 and 44 are more static, focusing on sustained notes and harmonic support. A handwritten signature 'Antonio Garza' is written across the top of measures 42 and 43.

Handwritten signature: *Antonio Garza*

45 46 47 48

This block contains the musical notation for measures 45 through 48. It continues the four-part vocal setting in D major. Measures 45 and 47 show more complex rhythmic patterns with sixteenth notes, while measures 46 and 48 are more melodic and sustained. A handwritten signature 'Antonio Garza' is written across the top of measures 46 and 47.

49 50 51 52

Antonio  
Márquez

This musical system contains measures 49 through 52. It is written for four staves: three treble clefs and one bass clef. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and slurs. A handwritten signature 'Antonio Márquez' is written across the top of the system, with a large bracket underneath it spanning from measure 50 to measure 51.

53 54 55 56

Antonio  
Márquez

This musical system contains measures 53 through 56. It is written for four staves: three treble clefs and one bass clef. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and slurs. A handwritten signature 'Antonio Márquez' is written across the top of the system, with a large bracket underneath it spanning from measure 54 to measure 55.

57 58 59 60

*Antonio*  
*Truett*

This block contains the first system of a musical score, spanning measures 57 to 60. It is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The notation includes various note values, rests, and slurs. A handwritten signature 'Antonio' is written above measure 58, with 'Truett' written below it. The measures are numbered 57, 58, 59, and 60 in small boxes at the top.

61 62 63 64

*Antonio*  
*Truett*

This block contains the second system of a musical score, spanning measures 61 to 64. It is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The notation includes various note values, rests, and slurs. A handwritten signature 'Antonio' is written above measure 62, with 'Truett' written below it. The measures are numbered 61, 62, 63, and 64 in small boxes at the top.

65 66 67 68

*Antonio*  
*Ortiz*

This block contains the first system of a musical score, spanning measures 65 to 68. It is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measures 65 and 66 feature a melodic line in the first treble staff and a supporting bass line in the first bass staff. Measures 67 and 68 show more complex rhythmic patterns, including eighth and sixteenth notes, with some measures containing rests. The notation includes various musical symbols such as beams, slurs, and accidentals.

69 70 71 72

*Antonio*  
*Ortiz*

This block contains the second system of the musical score, spanning measures 69 to 72. It continues the four-staff format (two treble, two bass) in the key of one sharp. Measures 69 and 70 show a continuation of the melodic and bass lines. Measures 71 and 72 feature more intricate rhythmic figures, including sixteenth-note runs and rests. The notation is consistent with the first system, using standard musical notation for pitch and rhythm.

73 74 75 76

*Antonio*  
9 JUN 2011  
*Arriaga*

This block contains the first system of a musical score, spanning measures 73 to 76. It is written for four staves in G major (one sharp). Measures 73 and 74 feature a melody in the upper staves with eighth-note patterns. Measure 75 shows a more active melody with sixteenth notes. Measure 76 is marked with a 'tr' (trill) on the first staff. The bass line provides a steady accompaniment with eighth-note figures.

77 78 79 80

*Antonio*  
9 JUN 2011  
*Arriaga*

This block contains the second system of the musical score, spanning measures 77 to 80. Measures 77 and 78 continue the melodic development with sixteenth-note patterns. Measure 79 features a more complex melodic line with trills and sixteenth notes. Measure 80 concludes the system with a final melodic phrase. The bass line continues its accompaniment role with eighth-note figures.

81 82 83 84

*Antonio*  
*Alonso*

This block contains the first system of a musical score, spanning measures 81 to 84. It is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The notation includes various note values, rests, and phrasing slurs. Above the system, the name 'Antonio Alonso' is written in a stylized, handwritten script, with 'Alonso' crossed out and 'Alonso' written below it. The measure numbers 81, 82, 83, and 84 are printed in small boxes above the first, second, third, and fourth measures respectively.

85 86 87 88

*Antonio*  
*Alonso*

This block contains the second system of a musical score, spanning measures 85 to 88. It is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The notation includes various note values, rests, and phrasing slurs. Above the system, the name 'Antonio Alonso' is written in a stylized, handwritten script, with 'Alonso' crossed out and 'Alonso' written below it. The measure numbers 85, 86, 87, and 88 are printed in small boxes above the first, second, third, and fourth measures respectively.



89 90 91 92

*Antoine*  
9 JUL 2011  
*Amadeus Paris*

This block contains the first system of a musical score, spanning measures 89 to 92. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The notation includes various note values, rests, and slurs. A handwritten signature 'Antoine' with the date '9 JUL 2011' and the text 'Amadeus Paris' is written across the top of the system, with a large bracket underneath it.

93 94 95 96

*Antoine*  
9 JUN 2011  
*Amadeus Paris*

This block contains the second system of a musical score, spanning measures 93 to 96. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The notation includes various note values, rests, and slurs. A handwritten signature 'Antoine' with the date '9 JUN 2011' and the text 'Amadeus Paris' is written across the top of the system, with a large bracket underneath it.

97 piano 98 99 100

piano

piano

piano

forte

101 102 103 104

forte

forte

105 forte

106

107

108

forte

This musical system contains measures 105 through 108. It is written for four staves in G major (one sharp). Measure 105 begins with a 'forte' dynamic marking. The first staff features a melodic line with eighth and sixteenth notes, including a triplet in measure 108. The second staff provides harmonic support with eighth notes and rests. The third staff continues the melodic development with eighth and sixteenth notes. The fourth staff provides a bass line with eighth notes. Handwritten annotations above measures 106 and 107 include the name 'Antonín Dvořák' and the word 'Cruce'.

109

110

111

112

This musical system contains measures 109 through 112. It continues the four-staff composition in G major. Measure 109 features a prominent triplet of sixteenth notes in the first staff. The second staff has a melodic line with eighth notes and rests. The third staff continues with eighth and sixteenth notes. The fourth staff provides a bass line with eighth notes. Handwritten annotations above measures 110 and 111 include the name 'Antonín Dvořák' and the word 'Cruce'.

Handwritten signature: *Antonio*  
Handwritten signature: *Antonio*

113 114 115 116

This block contains the musical notation for measures 113 through 116. It is written on four staves (treble and bass clefs). The key signature has one sharp (F#). The notation includes various note values, rests, and slurs. Measure 113 features a complex rhythmic pattern in the first staff. Measures 114 and 115 show more straightforward melodic lines. Measure 116 concludes the sequence with a final note in the first staff.

Handwritten signature: *Antonio*  
Handwritten signature: *Antonio*

117 118 119 120

This block contains the musical notation for measures 117 through 120. It continues on four staves. The key signature remains one sharp. The notation includes various note values, rests, and slurs. Measure 117 starts with a new melodic line in the first staff. Measures 118 and 119 show more complex rhythmic patterns. Measure 120 concludes the sequence with a final note in the first staff.

Handwritten signature: *Antonio Carlos*

121 122 123 124

This block contains the musical notation for measures 121 through 124. It is written on four staves (treble and bass clefs). The key signature has one sharp (F#). The notation includes various note values, rests, and slurs. Measure 121 starts with a treble clef and a key signature of one sharp. Measures 122, 123, and 124 continue the piece. The signature 'Antonio Carlos' is written above the staff between measures 122 and 123.

Handwritten signature: *Antonio Carlos*

125 126 127 128 Da Capo

This block contains the musical notation for measures 125 through 128. It is written on four staves (treble and bass clefs). The key signature has one sharp (F#). The notation includes various note values, rests, and slurs. Measure 125 starts with a treble clef and a key signature of one sharp. Measures 126, 127, and 128 continue the piece. The signature 'Antonio Carlos' is written above the staff between measures 126 and 127. Measure 128 ends with the instruction 'Da Capo'.

**CANTATA BWV 030**

**PARTE II**

**J . S . BACH**

**2º EDICION**

**CORAL FINAL Nº 12**

**PARTITURA DE VOCES**

**(S – A – T – B)**

**PAGINAS : 255 – 270**

DIRECCION - CANTATA BWV 030 - CORAL Nº 12 (2ª ED.)

PARTE II

J.S.BACH

1 2 3 4

Sopranos A - le - grá - os mul - ti - tud De

Contraltos A - le - grá - os mul - ti tud De

Tenores A - lé - grá - os mul - ti - tud

Bajos A - le - grá os mul - ti tud

*Antonio Churruarín*  
14 JUN 2011

5 6 7 8

Si-ón en ver des pra - dos

Si - ón en ver-des pra - dos

De Si - ón en ver-des pra - dos

De Si- ón en ver - des pra - dos

*Antonio Churruarín*  
14 JUN 2011

9 10 11 12

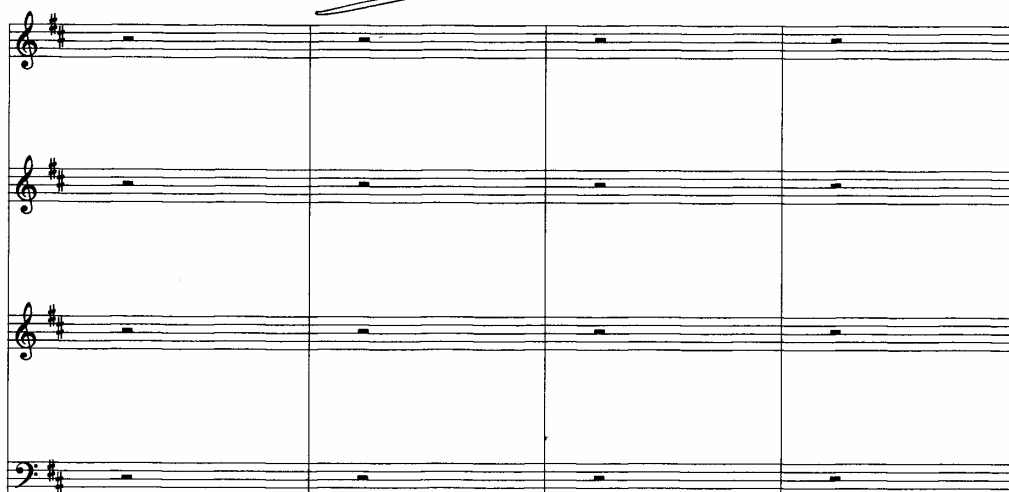
*Antonio*  
*Quintero*



A musical score system consisting of four staves (treble and bass clefs). Each staff begins with a key signature of one sharp (F#) and contains a whole rest in the first measure. The system is divided into four measures, numbered 9 through 12. Above the staves, the name 'Antonio Quintero' is written in a cursive signature.

13 14 15 16

*Antonio*  
*Quintero*



A musical score system consisting of four staves (treble and bass clefs). Each staff begins with a key signature of one sharp (F#) and contains a whole rest in the first measure. The system is divided into four measures, numbered 13 through 16. Above the staves, the name 'Antonio Quintero' is written in a cursive signature.



*Antonio*  
9 JUN. 2011  
*Guayacán*

**17** **18** **19** **20**

A - le grá - os mul-ti tud De

A - le - grá - - os mul - ti - tud De

A - le - grá os mul - ti tud De

A - le grá - ps mul - ti tud De

*Antonio*  
9 JUN. 2011  
*Guayacán*

**21** **22** **23** **24**

Si ón en ver-des pra - dos

Si- ón en ver-des pra - dos

Si- ón en ver-des pra - dos

Si -on en ver-des pra - dos

Handwritten notes above measures 26-27: *From 26 to 27*  
*Struck 12*

25 26 27 28

Musical score for measures 25-28. The score consists of four staves (treble and bass clefs) with a key signature of one sharp (F#). Measures 25-28 are empty staves.

Handwritten notes above measures 30-31: *From 30 to 31*  
*Struck 12*

29 30 31 32 FINE

Musical score for measures 29-32. The score consists of four staves (treble and bass clefs) with a key signature of one sharp (F#). Measures 29-31 are empty staves. Measure 32 contains a whole note on the first line of the treble clef staff.

*Antonio*  
19 JUN 2011  
*Grady Land*

**33** **34** **35** **36**

Tua - le grí - aen ple - ni - tud

Tua - le - grí - aen ple - ni - tud

Tua - le - gría - aen ple - ni - tud

Tua - le - grí - aen ple - ni - tud

*Antonio*  
19 JUN 2011  
*Grady Land*

**37** **38** **39** **40**

Tu pro - pia be - a - ti - tud Del tiem

Tu pro - pia be - a - ti - tud

Tu pro - pia be - a - ti - tud

Tu pro - pia be - a - ti - tud

  
 19 JUN - 2011  
 Gruening

41 42 43 44




po no son es - cla- vos Del


Del tiem - po no son es - cla - vos

Del tiem - po no son es - cla - vos Ya

Del tiem - po no son es - cla -

  
 19 JUN - 2011  
 Gruening

45 46 47 48



tiem - po no son es - cla- vos Tua- le

Del tiem - po Ya nun- ca son es - cla- vos Del tiem

nun ca son es - cla- vos Del tiem

vos Tua- le

49 50 51 52

grí - aen ple - ni - tud Tu pro - pia be - a - ti

po no son es - cla - vos Del tiem

po no son es - cla - vos Del tiem - po

grí - aen ple - ni - tud Ti pro - pia be - a - ti - tud Del tiem

*Antonio*  
19 JUN. 2011  
Cruce de 12

53 54 55 56

tud Del tiem - po no son es - cla -

po no son es

no son es - cla - vos

po no son es - cla - vos del tiem

*Antonio*  
19 JUN. 2011  
Cruce de 12

Antonio  
JUN 2011  
Arriola

57 58 59 60

vos Del tiem- po no son es - cla

cla - vos Del tiem - po no son es

Del tiem- po no son es - cla -

po no son es - cla -

Antonio  
JUN 2011  
Arriola

61 62 63 64

vos Del tiem - po no son es - cla - vos

cla - vos no son es - cla - vos

vos Del tiem - po no son es - cla - vos

vos Del tiem - po no son es - cla - vos

*Antonio*  
19 JUN 2011  
*Arnaiz Lariz*

65                      66                      67                      68

A - le - grá - os mul - ti tud De

A - le - grá os mul - ti tud De

A - le - grá - os mul - ti tud

A - le - grá - os mul - ti tud

*Antonio*  
19 JUN 2011  
*Arnaiz Lariz*

69                      70                      71                      72

Si-ón en ver-des pra - dos

Si-on en ver-des pra - dos

De Si - ón en ver-des pra - dos

De Si -ón en ver - des pra - dos

Handwritten signature: *Alu Lomio*  
9 JUN 2000  
*Orlando Lomio*

73 74 75 76

A musical score for measures 73 to 76. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The staves are empty, with only a few horizontal lines indicating the musical staff structure. The measures are separated by vertical bar lines.

Handwritten signature: *Alu Lomio*  
9 JUN 2000  
*Orlando Lomio*

77 78 79 80

A musical score for measures 77 to 80. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The staves are empty, with only a few horizontal lines indicating the musical staff structure. The measures are separated by vertical bar lines.



81 82 83 84

A - le - grá - os mul- ti - tud De

A - le - grá - os mul - ti - tud De

A - le - grá - os mul ti - tud De

A - le - grá - os mul - ti tud De

85 86 87 88

Si-ón en ver des pra - dos

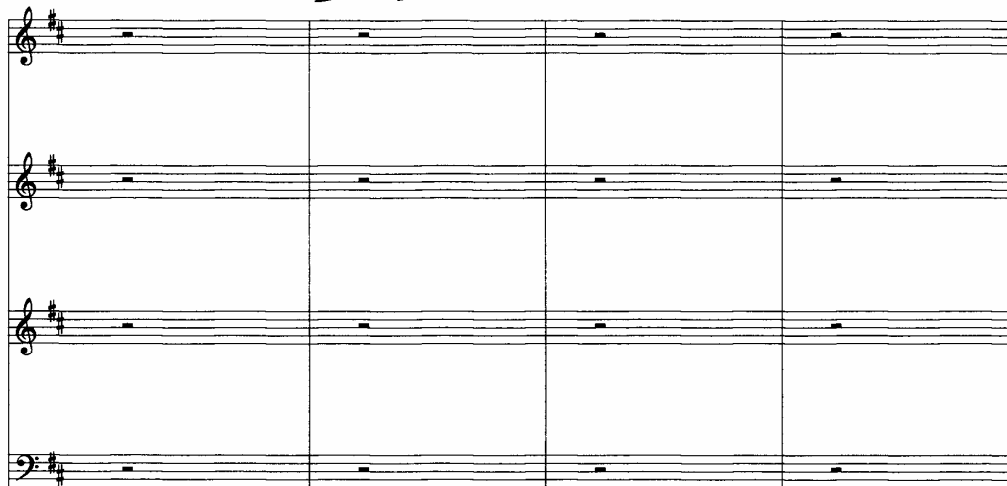
Si -ón en ver-des pra - dos

Si -ón en ver-des pra - dos

Sí -ón en ver-des pra - dos

Antonio  
Braz  
Luis

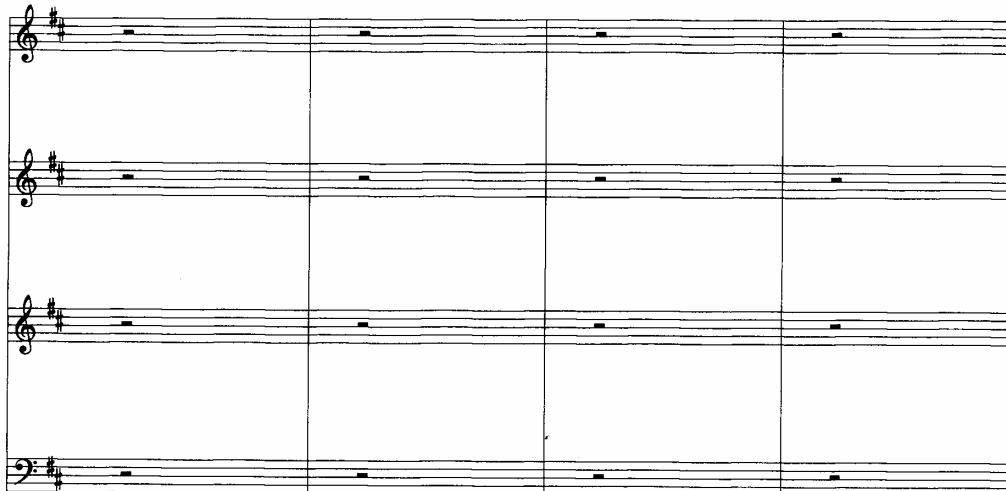
89 90 91 92



A musical score system consisting of four staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The staves are divided into four measures by vertical bar lines. Each measure contains a single horizontal line, indicating a whole rest. The measures are numbered 89, 90, 91, and 92 from left to right.

Antonio  
Braz  
Luis

93 94 95 96



A musical score system consisting of four staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The staves are divided into four measures by vertical bar lines. Each measure contains a single horizontal line, indicating a whole rest. The measures are numbered 93, 94, 95, and 96 from left to right.

*Chorus*  
*Chorus*  
 8-300-2011

97 98 99 100

Tua - le grí - aen ple - ni - tud

Tua - le - grí - aen ple - ni - tud

Tua - le - grí - aen ple - ni - tud

Tua - le - grí - aen ple - ni - tud

*Chorus*  
*Chorus*  
 8-300-2012

101 102 103 104

Tu pro - pia be - a - ti - tud

Tu ori - pia be - a - ti - tud Del tiem

Tu pro - pia be - a - ti - tud

Tu pro - pia be - a - ti - tud

Antonio  
JUN-2011  
Corrales

105 106 107 108

Del tiem - po no son es - cla - vos Del tiem  
 po no son es - cla - vos Del  
 Del tiem - po no son es - cla -  
 Del tiem - po no son es - cla - vos Del tiem - po

Antonio  
JUN-2011  
Corrales

109 110 111 112

po no son es  
 tiem - po no son es - cla - vos Del tiem  
 vos Del tiem  
 no son es

*Quinto  
Cruces 12*

113 114 115 116

cla - vos Del tiem - po

no son es - cla - vos Del tiem

po no son es - cla - vos Del tiem - po

no son es - cla

*Quinto  
Cruces 12*

117 118 119 120

cla - vos No son es

po no son es - cla - vos No son es

vos Del tiem - po

no son es

*Antonio*  
9 JUN 2011  
*Amador*

121 122 123 124

cla - vos Del

vos Tu pro - pia be - a - ti -

cla - vos Tua - le - grí - aen ple - ni - tud

cla

*Antonio*  
9 JUN 2011  
*Amador*

125 126 127 128 Da Capo

tiem - po no son es cla - vos

tud Del tiem - po no son es - cla - vos

Del tiem - po no son es - cla - vos

vos Del tiem - po no son es - cla - vos